THE FUNDAMENTALS OF SPEECH

CHARLES HENRY WOOLBERT

LIBRARY OF PRINCETON
NOV 27 1920
THEOLOGICAL SEMINARY

Division PN4121
.W91
Section

THE FUNDAMENTALS OF SPEECH

THE FUNDAMENTALS OF SPEECH

A BEHAVIORISTIC STUDY OF THE UNDERLYING PRINCIPLES OF SPEAKING AND READING

A Text Book of Delivery

LIBRARY OF PRINCETON
NOV 27 1920
THEOLOGICAL SEMINARY

BY
CHARLES HENRY WOOLBERT, PH.D.
ASSISTANT PROFESSOR OF SPEECH
UNIVERSITY OF ILLINOIS

HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON

FUNDAMENTALS OF SPEECH

Copyright, 1920, by Harper & Brothers
Printed in the United States of America
Published August, 1920

G-U

CONTENTS

		PAGE
PREFACE		vii
INTRODUCTION—THE SPOKEN WORD		1
I.	SPEECH AND THE LEARNING PROCESS	12
II.	TYPES OF SPEECH	38
III.	THE CONVERSATIONAL MODE	55
IV.	ACTION	83
V.	POSTURE, MOVEMENT, GESTURE	106
VI.	THE VOICE IN SPEECH	143
VII.	QUALITY	158
VIII.	FORCE	183
IX.	TIME	213
X.	PITCH	230
XI.	FINDING THE MEANING	258
XII.	CARRYING THE MEANING	284
XIII.	STANDARDS OF EFFECTIVENESS IN SPEAKING	318
	INDEX OF TOPICS	379
	INDEX OF SELECTIONS	383
	INDEX OF AUTHORS	385

PREFACE

THE excuse for a new text on this old subject is the growing democratization of instruction in speech. The academic worth of the subject is now unquestioned, with the result that new courses in speech-training are multiplying, from primary grade to university graduate school. This is as it should be; for in a democratic country too much attention cannot be paid to instruction in speech. No democracy could possibly exist without a maximum of effectiveness in public and private discussion among its citizens. To meet this democratic need for educating the masses in effective speech methods a new text finds justification in proportion as it emphasizes the need for carrying speech instruction to all kinds and conditions of men. This book, then, is offered as a statement of fundamentals that lead into any of the paths the subject may take: conversation, common reading, interpretation, impersonation, public speaking, dramatics, and the speaking we call oratory. Democratization of speech-training is its prime object. To accomplish this object it aims to incorporate whatever methods have heretofore found favor by virtue of the good results they have produced.

With this end in view it aims to offer speech-training for the whole man: body, voice, and mental mechanism. It is frankly psychological in foundation, and of psychologies is outspokenly behavioristic—that is to say, it insists that speech is a matter of the whole man, the coöperative activity of the entire organism; that it is a revelation of personality, but that the true definition

of personality gives a picture compounded of thinking apparatus, emotional machinery, muscular activity, and body-wide participating parts—voice, brain, muscles, trunk, and limbs. Its essential thesis is that no speaking is good speaking which is not of the whole machine and which does not establish the desired relationship between the one speaking and the one listening.

Hence, attention to training prize pupils is subordinated to care for all, even for redeeming the dull and the slow. Aimed at democratic ends, it holds in the focus of attention the ordinary student, however uninteresting or defective. It assumes that a teacher errs who gauges his work solely by his prize exhibits, his best pupils, his contest performers. Rather, it insists that the true gauge of a teacher's success is the showing he can make in improvement for the lower half, what he can accomplish for the jumblers, the mutterers, the inhibited, the fearful, the blatant, the windy—the vocally halt and lame.

There should be little to interest the critic of a teacher's success when asked to pass judgment on only the best students in that teacher's classes. If you would know how great a success a teacher is, call for a parade of the weak and the afflicted; the teacher who can lead these unfortunate ones somewhere near to mediocrity is probably the one most genuinely successful. Any one by using a mere process of urging can usually get the bright pupils to do well, and almost any one, with even the slenderest of pedagogical methods, can keep from doing these fast-moving ones injury. But to keep from altogether wrecking the drifting ones, and then, better than this, to lift them out of the heavy seas that threaten to founder them, calls for a skilled pedagogic master and a comprehensive pedagogic method.

It is in the hope of making it easier for the teacher

to furnish helpful training for bright and dull student alike that this text is offered. It aims to provide a wide range of teaching methods; enough for all kinds of classes and for every member of each class. It aims, above all, to meet the problem of the large mixed class.

Acknowledgments are clearly due to the host of writers who have helped clarify the issues involved in this study. Special mention can in fairness be made to such original contributors as Rush, Curry, Cumnock, Fulton and Trueblood, Clark and Chamberlain, Phillips, and Winans. These have each contributed something new to the problems of speech-training which cannot be left out of a text-book that aims to be comprehensive of the whole field.

Special acknowledgments are due to Prof. James M. O'Neill of the University of Wisconsin for reading the manuscript minutely and offering full and invaluable criticism. To my colleague, Lew R. Sarett, I owe a very special acknowledgment for criticisms and helpful advice during five years of intimate and constant coöperation in our jointly shared course, called Oral Expression, at Illinois. Many of the ideas here presented must be credited to his thought, inventiveness, and wide experience on the platform; many more are joint products, the fruit of scores of discussions concerning the problem of a first course in speech-training for college students.

This book is, in fact, the fourth writing under the same title; three previous editions have been printed locally for the use of Course One in Public Speaking at the University of Illinois, the third being in use at this time also at Knox College. The first writing was printed in 1915, the second in 1916, and the third in 1919.

URBANA, ILLINOIS, *February, 1920.*

THE FUNDAMENTALS OF SPEECH

THE FUNDAMENTALS OF SPEECH

INTRODUCTION

THE SPOKEN WORD

A DIGEST

THE spoken word is still supreme. Writers abound and wield great influence, and the educated world, indulging in much reading and some writing, gives to reading and writing high rank in the scale of educational attainment. Yet both of these are learned through the spoken word: always speech must precede. When men seek light in a crisis, when the issues of life are keen, they resort to speech. Writing may well be a distinct mark of schooling, and the ability to read wisely a valuable test of the educated man; but men speak twenty times to once that they write. Many who speak much and often do not write at all, while they read but little. Most of what is read, besides, is either accepted inertly or, if questioned for authenticity, affords no easy measures for resolving doubt. When man listens to speaking, however, he has a definite guide for his reaction: he can look the speaker in the eye, study his face, watch his actions and bearing, analyze his voice, penetrate into the man himself, and then know whether or not he finds him worthy of credence.

This is the reason why, when men really care, when an issue is deeply at stake, when the crisis impends,

they resort not so much to the writer as to the speaker. The page is impersonal, but the speaker is a living personality. Words without the sound of the voice and the sight of the man who utters them can easily be words and nothing more. A juggler can manipulate verbiage on paper so cleverly that the man who reads, lacking the sight of the man who writes or the perception of his emotional temper at the time of writing, will lose completely the intimate evidence that would tell him whether he dare or dare not trust such a one. A speech, a talk, a conversation, is always and must be much more than words; the sight alone of the man speaking tells volumes. Even more is revealed by the quality and the energy of his voice. The very man himself is laid bare by speech; not his words alone.

So whenever men are greatly in earnest, whenever they desire the truth and the truth fairly, they gather in groups to talk, listen, and observe. By no possible intensifying of writing and reading can man ever satisfy or supplant his desire to foregather with his kind, look his fellow in the eye, speak or listen, personality to personality, heart to heart, soul to soul. The spoken word is as much more vital and valuable than the written as a telephone conversation is more satisfactory than a telegram, or a conversation than a letter—and for the very same reasons.

But not everybody who speaks speaks well. It is even safe to say that the great majority of speakers—of conversers, talkers, and public speakers—speak poorly. The delightful conversationalist, the inspiring and instructive talker, the effective public speaker are truly rare. When we find one we mark him and take him to our hearts. And so it happens that for the very reason that speech cannot by any possibility be a matter of indifference to our commonplace lives or to our crucial moments, we have come into the way of decrying

all this poor speaking by an attendant exaltation of writing. Because speech is so vital a thing, when it fails, the loss is great enough to cause distress. Consequently in the presence of the mumbler, the droner, or the mouther of words, men are deeply disappointed and greatly pained. Bankruptcy in speech is a solemn affliction because speech is the crowning achievement of human mind and the very cementing principle of civilization.

THE FOUR PHASES OF SPEECH

A man speaking is four things, all of them needed in revealing his mind to others. First, he is a will, an intention, a meaning which he wishes others to have, a thought. Second, he is a user of language, molding thought and feeling into words. Third, he is a thing to be heard, carrying his purpose and words to others through voice. Last, he is a thing to be seen, shown to the sight, a being of action to be noted and read through the eye.

If all desires and meanings were bare and openly revealed, there could be no need for language; if language were always clear and open, there could be no import to voice; and if voice were always true and strong, there could be no value to the outward show. But outward show often belies speech, speech bemeans words, and words often becloud meaning. Rare is the man who can stand before his fellows and look, speak, say, and be a single bearer of the truth—which is himself. At some point on the line from meaning to action there will be breaks and falsifications. So it is that most men have need of training in speech; a fourfold need because the nature of speaking is in turn fourfold.

In value these four rank in the order shown. The best is to have meaning, next is to master words, third is to control voice, and last is to govern the outer manner.

None is often perfect: manner can be deceitful, voice can tell what is not so, words can hide thought, while meaning can be devious and vile. Yet meaning is the inner reality.

As revealed to men, meaning can thus be withheld from the listener by three bars, and these bars are met in the reverse order from their value. A man speaking is first seen, then heard, then understood, then known for what he is. If he looks what he is not, a bar stands in the way of speech, words, and meaning; if while looking what he is he still is not what his voice speaks, a bar is yet in the way of language and meaning; finally even if he looks and speaks aright he may yet use words at fault, and still a bar will lie across the path to meaning. First men see, then hear, then understand.

In this way also the child learns to speak. He best reveals his wishes to others first by his outward show, then by the sound of his voice, and last by his use of words. In the same way also he learns to understand the will of others; first from what he sees, then from what he hears, and last from what he knows of words.

The grown man who must study speaking has to relearn; in order to relearn he must follow nature's steps: first to master his action, then his speech, next his words, and last his meaning. Body can ruin voice, voice can violate language, and language can hide meaning; for body controls voice, not voice body; voice enriches language, not language voice; language illuminates meaning, not meaning language. Meaning when alone is mute, inarticulate. Therefore, if you would mend speaking so as to reveal meaning, first master the body and thus open the way to speech; next master speech and thus open the way to language; last master language and thus open the way to meaning.

In fine, meaning wears three coats: to cause it to stand revealed, they must be removed in order from the out-

side inward. Hence the steps in speech-training, especially in relearning, are (1) study of action, (2) study of voice and oral expression, (3) study of language and composition, and (4) study of impulses, desires, and wishes—meanings.

EMPHASIS HERE UPON BODY AND VOICE

Concerning words and their uses, and concerning the growth of the thinking powers and the formation of character, with its consequent coinage of meanings, little shall be said. This is not a book for those who must learn, but for those who must relearn. To learn speech one operates for the most part subconsciously, as do children learning under good surroundings; but to relearn, one is driven to analyze and criticize, to dissect and scrutinize, to study with full consciousness and for a long period of time.

The four factors of speech—meaning, words, voice, and bodily action—call for different degrees of *conscious analysis*. (1) *Body* is at first mastered with very little attention to the task, and for the most part in the first subconscious trial and error learning; the mastery of muscle, as a prime issue in life, subsides early, leaving the man fundamentally and forever the better or worse for his earliest training. (2) *Voice* is also learned early and largely by subconscious trial and error, guided by imitation. But in mastering the voice, for rational speech in all its uses, a conscious attention creeps in. Moreover, the voice is capable of great improvement when made the subject of study and practice. Further yet, such study and practice can begin early and can be of profit throughout all the years of life, and the more the voice is studied the more conscious must the study be. (3) Mastery of *words*, when it comes, comes late; but always involves a study that can never be exhausted.

To reach mastery of language is the work of a lifetime, and for adults must be almost wholly conscious. (4) Conscious altogether and a never-achieved task is the process of mastering *meaning*. For it is nothing less than consciousness itself, and one's very character. In the child it is feeble, fumbling, erratic; in the adult it is the man revealed—his mind, his spirit, his soul. It is his awareness, his attention, his powers of perception, his interest, thought, will—his one hold on life and the universe around him. It occupies his conscious moments; for a conscious moment at any one time is exactly what constitutes a meaning. To say that the proper study of mankind is man is to say that the proper study of mankind is man's meaning—what he is, what he represents, what other people find him to be.

So, to relearn speaking, there must be a process of retracing. The inner meaning is there, but concealed by the barriers of words, voice, or body. Countless men of rich minds and wide experience find all three bars in the way. All of these bars must be taken down in the order in which they offer the greatest obstruction. Students studying speech move in both directions—from within out, from without in; they daily add to their store of meanings at the same time that they are laboring to remove the bars from the path between meanings and the listener. Every step gained in control of body, voice, and language releases to the world just so much of character and knowledge; while every increment of knowledge and experience improves speech by providing body, voice, and language with more freightage to transport to those who listen. Assuming the existence of an opening of some size to the outside world, then the greater the pressure of meaning present—character, facts, knowledge, wisdom, ambitions, and desires—the greater the message the world can get through man's speech.

One who must be reintroduced to speech-training in a college class can be regarded as one who has meanings enough and mastery of words enough to work on, even when he cannot properly speak them. To acquire mastery of speech, then, his task is necessarily for the time being focused on training his voice to speak his mind with fairness and force, and to train his body so that it shall not belie his voice, words, and meaning. For the bars most commonly found obstructing meaning in the speech of students are those of bodily action and voice. With at least three-fourths of students Voice and Action lag in competence behind Words and Thought. The study of how to remove them will not only release what is already within, but will store up new riches of knowledge, desire, and purpose.

Or again, Speech is a unified process, yet it is capable of analysis, like any other unity, into a multiplicity of elements, the broadest of which are Thought, Diction, Voice, and Action. These four are at once distinct and inseparable; a man speaking is a unified thing. Yet his speaking can be viewed and discussed from many different points of view, and without destroying or annulling the fundamental unity of the process. Thought depends upon Words, and Words rely upon Thought; Words need Voice for their very existence in Speech, and at the same time Voice is given its greatest possible influence through Words; while Voice in its turn is inevitably affected by bodily disposition, or Action, and Action bears a constant relation to the state of the Voice.

ANALYSIS OF THE PHASES OF SPEECH

A working analysis of the most important factors involved in these four phases of Speech can be given in the following outline:

I. *Thought*
- (a) Purpose, intention, desire, wish, will.
- (b) Attitudes, sets, dispositions, poses, mental postures.
- (c) Images, pictures, imagination, fancy, invention.
- (d) Concepts, ideas, judgments, opinions, prejudices, facts.

II. *Words; Language*
- (a) Concepts (in common with Thought).
- (b) Word form: phonology.
- (c) Word selection: precision, clearness, accuracy, good use.
- (d) Words combined: into phrases, clauses, sentences—rhetoric.
- (e) Words made into logical and coherent discourse —composition.
- (f) Pronunciation, enunciation—articulation.

III. *Voice*
- (a) Articulation (in common with Language).
- (b) Formation of consonants.
- (c) Formation of vowels.
- (d) Breathing and vocalization.
- (e) Use of tone: Quality, Force, Time, and Pitch.
- (f) Elocution, or oral expression: general "tone," speech dynamics, rhythm, melody.
- (g) General attitude, set, disposition of body and vocal mechanism: emotional, intellectual.

IV. *Action*
- (a) General bodily set (in common with Voice).
- (b) Posture.
- (c) Movement.
- (d) Gesture: hands, arms, head, torso.
- (e) Activity of face and eyes.

Clearly it is in III and IV of this list, Voice and Action, that college and upper-school students are not only least proficient, but least subjected at present to orderly and intelligent discipline; they can all do some effective thinking, but little effective speaking, especially in public. Hence a preliminary course in Speech-training, as this is intended to be, for students approaching or arrived at maturity can properly and advantageously concern itself primarily with a study of Voice and Action.

Not that the study of Thought and Language is in any sense unimportant, but that the issue with college students, and students of the upper classes of the high-school, as to good and bad speech is one of oral expression and bodily behavior rather than one of mental competence and linguistic ability. Give them capable voices and intelligent bodies, and they can then speak some things well, which is a great gain over their present almost total inability to speak or to read with intelligence and spirit. Training in Voice and Body releases the total accumulations of their past schooling and experience, their "thoughts," which without such training must forever get out only imperfectly or remain locked in. So this study is given over to training in *how to speak*, how to get the body in the right attitude, and to control the mechanism of the Voice—how to become master of Action and Speaking.

It covers, being a critical and analytical study designed primarily for those who must *relearn* and make over their speaking methods, the following *five stages:*

1. A consideration of the *nature of speech* (Chapters I, II, and III).

2. An analysis of the behavior of the *whole* body during the process of speaking (Chapters IV and V).

3. An analysis of the behavior of the *voice* and the *organs of articulation* in speech (Chapters VI, VII, VIII, IX, and X).

4. Criticism and drill in *finding and carrying the meaning* (Chapters XI and XII).

5. A consideration of the *relation of the speaker to his hearers* (Chapter XIII).

ASSIGNMENTS

1. Learn to analyze the public and private speaking you hear into the four phases of Thought, Words, Voice, and Action. Whenever you hear speaking that impresses you as inefficient, determine in which of the phases the defect lies.

2. Study your own speech, both in ordinary conversation and in public addresses or in talks to a group or small company, to discover in what particulars you most need closer analysis and careful practice.

3. Write a report describing the conscious efforts you have made toward mastery of each of these four phases of speech.

4. What is wrong with the speaker who
   (a) Mumbles and is indistinct?
   (b) Stares at the ceiling or the floor?
   (c) Fumbles with papers, his coat, the pulpit-covering, drinks water needlessly, clears his throat when it is not stopped up?
   (d) Deafens the audience with too much noise, or talks so only the front row can hear him?
   (e) In conversation cannot look his interlocutor in the eye?
   (f) Gets stiff all over the body when trying to talk?
   (g) Cannot talk to the point, if any?
   (h) Gives to an audience a speech obviously a misfit for them?
   (i) Lacks fluency?
   (j) Uses slang and too much colloquialism?
   (k) Is so stiff as to cause his audience to perceive only the stiffness?
   (l) Makes his hearers wish he would speed up or slow down?
   (m) Causes his hearers to wonder if he knows what he is talking about?
   (n) Lounges on the furniture during a public address?
   (o) Cannot compel his hearers to listen?
   (p) Seems entirely heedless of his audience?
   (q) Seems to be looking into the back of his own head?
   (r) Jerks his words out with fits and starts?
   (s) Is too shrill, too raucous, strident, breathless, breathy, weak?
   (t) Is awkward, ill at ease, pacing back and forth, or standing still in one place?

5. Give a talk on a familiar subject, making note of the relative significance of each of the four phases of speech; study yourself, and get criticisms from others as to your needs. Following are suggested types of subject:

(a) An account of a good time: hunting trip, picnic, game, hiking excursion, trip abroad, fishing expedition.

(b) Describe a familiar spot: a panorama you know, the plan of some city, a battlefield, a farm, a woods, lake, camping-place.

(c) Tell some exciting incident of the World War.

(d) Explain the working of some machine, principle, mechanism.

I

SPEECH AND THE LEARNING PROCESS[1]

We have seen that the speaker's inner purpose, his thought plus his spirit, his deeper intention, can be dimmed or totally obscured by inadequacies in the use of language, voice, or bodily action. It has been asserted that students who do not speak well are at fault primarily in voice and action, that they have enough of a store of thoughts and desires—meanings—to serve immediate needs if they can use voice and body in a way to give them proper expression. For further understanding of this situation let us apply certain established tenets of psychology to this problem of how to learn and relearn speech.

I. THE ORIGIN OF SPEECH

Theories of Speech.—Assuming that few people speak ably and that fewer yet read interestingly, what is the best method of curing defects and improving proficience? The safest way of ascertaining the answer, it would seem, is first to find out how man learned to speak in the beginning, and then to come as near to following out this process as the fallen state of our linguistic shortcomings permits. The experience of the race will be the proper

[1] This chapter belongs here logically as a necessary step in describing the "fundamentals of speech." However, some classes may as well postpone consideration of it until toward the end of the course. Or, better, the instructor can assign only such parts as suit the peculiar needs of his class.

beginning and the best guide. How, then, has the race learned to use its voice in intelligent, interesting, and even captivating discourse?

A Statement of Origin.—Judd[1] gives this statement of the origin of speech:

> Every sensory stimulation arouses some form of bodily activity. The muscles of the organs of circulation and the muscles of the limbs, as well as other internal and external muscles, are constantly engaged in making responses to external stimulations. Among the muscles of the body, which with the others are involved in expressive activities, are the muscles which control the organs of respiration. There can be no stimulation of any kind which does not affect more or less the character of the movements of inspiration and expiration. In making these general statements we find no necessity for distinguishing between the animals and man; so far as the general facts of relations between sensations and expression are concerned, they have like characteristics. That an air-breathing animal should produce sounds through irregularities in its respiratory movements when it is excited by external stimulus, especially if that stimulus is violent, is quite as natural as that its hair should rise when it is afraid or that its muscles should tremble when it is aroused to anger or to flight.
>
> The important step in the development of language is the acquirement of the ability to use the movements of the vocal cords for purposes other than those of individual emotional expression. The acquirement of this ability is a matter of long evolution, and depends in its first stages upon social imitation. The importance of imitation in affecting the character of animal behavior appears as soon as animals begin to live in packs or herds or other social groups.

Speech Is Always Learned.—Thus speech, depending for its origin upon "social imitation," does not rest upon an instinct; it is all learned. The acquisition of it then must follow the general rule for learning. This rule grows from the following sequence of events always found in the learning process. All activities start from random movements, movements having no definite aim or manifest purpose, uncontrolled and without direction.

[1] C. H. Judd, *Psychology.* Revised edition, 1917, pp. 211–212.

In the earliest stages of existence the child or animal is nothing but aimlessness. But soon some of the chance activities bring results that are greatly desired or needed, such as getting food, relieving pain or pressure, aiding in the circulation of the blood and the work of alimentation, relieving the lungs of bad air. Activities that get such results as these, no matter how random when first started, become quickly set, first, into volitional processes—that is, acts that the child or animal can do when it wants to—and, secondly, into automatic habits which, whenever the stimulus is presented, bring a certain action more or less automatically. Under volitional action and habit—automatic action—all or most of the superfluous components of the original welter of random movements drop out and what is left is the movement or activity that gets the result desired. In this way it is that we learn to eat, pick up objects, turn over, sit up, walk—and speak.

Learning to Speak from Random Movements.—The tongue, the lips, the throat, the jaws, and the breathing apparatus are the seats of the random movements with which speech begins. Chance activities of these sets of muscles in a baby bring sounds; these sounds in time come to be accompaniments of successful activities when the organism is getting what it needs for its bodily satisfactions. Later the sound is by chance given alone and gets the desired result. Immediately the accompanying jerks and squirms and wriggles tend to drop out. In time the need, when it arises, produces at once the sound unaccompanied; then we can say that the child has learned to talk to those around it. Speech then becomes an act of will, of volition. Later when such volitional activity has been often enough repeated the whole series runs off, from the original stimulus to the action, with no excess motion, and at the very time that the child or animal is occupied with something

else. This type of action is automatic, the basis of habit; and habit is the goal of all teaching and learning.

Animals and Speech Habits.—Apply this more directly. From the animal we can get the first beginnings; for animals speak after a fashion.[1] Assume, then, animals eating in the woods; food newly found, every one keen and hungry. As the beasts eat, their enthusiasm and earnestness lead to all sorts of random, excess activity. Observe pigs at the trough and understand what is meant. Among these random movements will be some of the mouth, throat, and lungs that will produce sounds—grunts and snorts. Let these same sounds occur repeatedly in the presence of others while eating, and by association of this sound with the joyous success of munching something to eat, any animal who hears will habitually in time get himself set to find and partake of food, and any member of the group can thus deliberately call others to the repast. Thus is established a conventionalized means of communication. This is the beginning of speech.

Speech Is Sounds Conventionalized.—Apply this process to all the complicated situations of life, and even the lower animals, whose needs are relatively simple, can develop and standardize—that is, can conventionalize—a number of sounds that have definite and understandable meaning. With animals of a social nature, used to running in packs and depending upon one another for food and protection, these speech conventions increase in number. So that with man, whose needs and desires are almost countless and whose social disposition is the greatest of all, the number of sounds that are conventionalized into meaningful conveyers of messages becomes tremendously large.

From Aimlessness to Control.—From this we can see

[1] The hen has ten or twelve significant sounds; the dog, five or six; the monkey, six.—Cited by Romanes, *Mental Evolution of Man.*

that the necessary factors in the process of learning to speak are: (1) random movement; then (2) a process of trial and error, with success in some of the trials; (3) repetition with more or less labored and useless effort involving imitation of models; (4) reduction of the useless part of the effort and increase of the chance of success; (5) success, without loss of effort or likelihood of mistake.

Imitation Especially Important.—Owing to the circumstance that speech is essentially a social activity, learned in the presence of others for the purpose of communicating with them, the factor of imitation becomes especially important in the process. Watson points out,[1] speaking of the way babies learn to talk, that while "imitation plays a very minor rôle in the acquisition of manual habits . . . in the case of vocal acts there seems to be a difference. Imitation seems to be a process directly connected with the establishment of the act. The parents, of course, watch every new instinctive sound [random vocal activity] that approximates articulate speech, and they immediately speak the word that is nearest the child's vocal efforts (for example, 'ma,' 'pa,' 'da'). The imitation here may be more apparent than real. That is, the parents by repeating the sound constantly offer a stimulus for that which the infant's vocal mechanisms are just set to utter. Whether the parents' words can set the mechanism is doubtful. Certainly imitation in the popular sense is the only way a new conventional word can be learned by the child until the elementary laws of word formation are learned through reading and instruction."

How a Child Acquires Words.—In the same passage Watson gives a hypothetical illustration of the formation of speech habits:

[1] J. B. Watson, *Psychology as the Behaviourist Views It*, New York, 1919, pp. 318–319.

We will suppose that for some reason or other a child's toys are laid away or covered up. What does he do in such a situation? Essentially what the animal does when hungry. The child begins general restless movements, among which are movements of the language structures, as shown by the "aimless" vocal sounds. His throat-formation at that stage is of such a character that a particular sound is uttered frequently; let us take "tata" for illustrative purposes. He begins to utter this sound as he roams about. The attendant, knowing the child's range of toys and the frequency with which he plays with a certain one, predicts that an old rag doll is sought. She finds it, hands it to him, and says, "Here's your tata." Repeat this process long enough and "tata" will be always used for rag doll and will always be spoken whenever the doll is sought. . . . In this way baby words grow up as the first genuine form of true language organization.

Speech Habits Affected by Environment.—This same account applies for the learning of tones; learning to use the voice involves in similar fashion a constant intermingling of random activity of the vocal apparatus and imitation. Imitation is both conscious and subconscious;[1] subconscious when a child repeats the sounds made by its nurse or mother, simply because that sound is the one it hears and is one for which its mechanism is set—if other sounds that its throat can easily make were within its hearing, these would be imitated in the same way—conscious when the child deliberately sets out to master a certain tone. As our activities are determined by our environment, the stimulations that happen to greet us and to which we are adjusted are the ones to which we learn to react. So with the words and tones of voice of the elders in the presence of impressionable children; the vocal sounds the children hear are largely those of articulate speech; and these are the ones

[1] The words "unconscious" and "subconscious" lack sharp delineation: "coconscious" is even added to suggest the peripheral processes plainly within the purlieus of the conscious moment. What is intended here is synonymous with James's periphery and Titchener's primary or passive attention.

they single out to learn. In this ambition they are strengthened by any success that brings rewards: greater comfort, a quicker response to the food call, increased coddling, and more waiting on, with its accompanying delights. So that as against any other sounds the child hears there is every tendency to lead it to master the sounds its elders use. Such imitation is subconscious, not in the center of awareness; the child does not do it critically and intentionally.

Imitation Made Consciously.—Imitation becomes conscious, on the other hand, when the child singles out a tone or word and deliberately tries to master it. In this way it increases its vocabulary and its general vocal ability, learning so to make new pronunciations and to improve its inflection, enunciation, and articulation. In this again there is the combination of random movement, or trial and error, and imitation. The effort begins with some sort of hit-or-miss attempt to pronounce the word or to employ the right tone of voice; the result thus achieved is inspected in the light of the success attained, and another trial made to improve the faults discovered. Especially is this self-criticism applied consciously if the parents and friends refuse to accept the first imperfect efforts and insist on a nearer approach to their own standard of correctness. They want "dolly" instead of "tata." Under such a stimulus, when persistent, the child tries repeatedly, criticizing itself after each trial and endeavoring to do the thing more as the others do it. Eventually it comes to the point of execution where it concludes that the lesson is learned, and then makes no further conscious effort at improvement, though probably enough certain improvements are added by time in a subconscious way. From this point forth successive repetitions of the approved way of speaking or of using the voice fix that way rapidly into habit; and then automatic

action has set in. The thing is by this time fully learned.

II. IMPLICATIONS FROM THE LEARNING PROCESS FOR A METHOD OF SPEECH-TRAINING

From such a statement of the origin of speech we can now predict what direction a course of training must take that deals with the problem of how to improve one's speaking methods. To extract from this the parts most valuable we must first take cognizance of certain obvious considerations.

1. *Speech Usages Are Not Instinctive.*—In the first place, there is no natural speech instinct, no disposition to speak and speak well independent of a process of learning. Speech must always be learned, and unless learned under what we might call perfect conditions it will not be perfect speaking. In learning to articulate, to pronounce, to use the right combinations of tones for conventional usage, there is no return to nature, no reliance upon a tendency born with man and working independent of his childhood experiences. Children inevitably learn the language of the people about them, even dialects and brogues. *The only inherited thing is the disposition toward random activities and chance sounds.*

2. *Good Models for Imitation Are Not Common.*—Secondly, but few children have genuinely good models to imitate. Here in America we suffer from several causes for poor speech; among them a polyglot population giving rise to countless brogues, dialects, types of provincialism, brands of patois, and degrees of ignorance; then from an almost universal indifference to excellence in speech, arising from a democratic feeling that attention to the niceties of speech is affectation and posing; also from the lack of a common standard of excellence, especially in the way of pronunciation; akin

to this, from the inescapable flux and anarchy that come with a rising civilization and a changing world, leading to an almost complete abrogation of authority in the matter of laws and norms, inducing the youth of the land to accept easily the notion that excellence of speech is not worth the cultivating; finally, from the wide-spread influence of such speech-perverters as vaudeville, cheap song-writers, and the newspaper paragrapher. All these combine to furnish the learning youth with examples for imitation of the ineffective and the unpleasant, and of speech habits that are inimical to communication on its best and easiest terms.

Public Speakers Rarely Good Models.—To this array of bad models can be added the influence of the majority of the public men of the day. Few who attain rank as public speakers get their rating because of ability in speaking; they are chosen rather because they have been successful at something else—business, organizing a state or a congressional district, making some scientific discovery, writing a book, or producing some work of art. But as speakers they are the rawest of novices, so that the young people who listen to them and who are given to believe that these are models of what a learner should strive to be, gain from them nothing but lessons in inefficiency, muddling, and banality. A certain newspaper reviewer, speaking of the disillusionment that an audience almost invariably feels at sight of a great author, who by all chances is a rank amateur as a speaker, says: "A shadowy figure working among romantic surroundings intrigues the interest; but when that figure emerges as something not much to look at and spends two hours telling a bored audience that 'art makes life pleasanter' the effect is disastrous. Whereas the audience had previously imagined the author as a compound of his heroes, it regards him as a harmless sort of nincompoop who needs exercise."

Effective speaking is rare enough from men who have labored over it, and almost an unheard-of thing among the novices.

3. *Very Few People Have Perfect Speech Mechanisms.*—The machinery out of which speech comes involves the whole body, for speech is man's crowning achievement and is a composite of his whole state—mental, bodily, spiritual, emotional, intellectual, rational. Almost any affliction that besets a man affects his speech to its harm—poor health, some form of disease, the state of his mind, dominance of emotions over intellectual processes and intellectual over emotional, bad habits, unhappy surroundings or modes of living, and the whole moral and social tone that pervades his being. From parents bearing such afflictions as these most children get their models for imitation while learning to speak.

Mental States and the Speech Mechanism.—To particularize some of these difficulties that upset the speech mechanism and provide poor models for the learning child: first, repressions—fears and emotional tie-ups—of all kinds invariably show in the vocal organs and in one's ability to speak fluently, frankly, forcefully, and pleasantly. Repressions are at the bottom of most mental troubles, of most excessive emotionality, of most cases of lack of control. For much of this, bad personal habits account; unclean thinking, unsocial desires, and base ambitions. Then, again, many children are suffering from mental wounds inflicted by ignorant parents, from harrowing emotional experiences in early childhood, from living among people who do not control themselves nor teach control to their offspring. Then again the effects of puberty and adolescence are particularly disastrous, bringing as they do a sorry crop of morbid habits of thought, fears of social disgrace or exposure, and lack of ability to fit into one's social surroundings. Add to these the mistakes parents and teachers make in trying

to advise and control when all the wisdom they have is merely foolishness, and the result is that relatively few people arrive at adult estate with the freedom of speech that can be given where the body is in good condition, the emotions under control, and the intellectual life well ordered and stable. Under such conditions speech-training becomes positively imperative, and new models greatly to be sought.

The mental tests applied in the army brought out an appalling exhibition of mental defects among the men of the draft, supposedly the nation's finest and best. Inasmuch as mental defects practically always influence speech, this sad revelation of mental weakness was also a revelation of so much weakness of speech. Some one has said that we are a nation of sixth-graders, which fits in with the companion declaration that the average mental age of the country is twelve years; evident enough then that we do not need to go far to find the reason why so few people speak interestingly or entertainingly. What is worse, altogether too many teachers and parents lack even the most rudimentary knowledge how to give adequate training in speech to the subnormally minded; few enough can give the right training to the sound and the mentally alert.

4. *Poverty of Intellect Injures Speech.*—This condition of low mentality and imperfect training brings out, in addition to a low order of emotional living, a consequent impoverishment of intellectual equipment, a barrenness of ideas and memories and associations. Some of the worst aspects of the speech of the day come from a general bankruptcy of ideas. A very large proportion of poor "usage," in the sense of ill-chosen word habits, is the result of simple mental indigence. Take slang, for example: a surprisingly large portion of slang, and other counterfeits for effective speech, is based not so much upon words as upon inflection. "Believe me!"

"Good night!" "What do you know about that?" "Oh, boy!" are cheap, not so much because they contain anything reprehensible in the way of wording, but because they play one tune over and over again, one melody cadence or one type of emphasis. When subjected to use for a score of ideas for which they do not serve, they become weasels sucking the blood of intellectuality and imagination. They usurp the function of thinking and suggestion; and where thought and imagination are lacking there can be very little of intelligent or captivating speaking.

Effect of Shallow Reading and Thinking.—Contributory to this poverty of the thought necessary for good speaking is a general lack of information, mostly arising from poor schooling and ill-advised reading, if any at all. As a general rule the man who is thus ignorant has a vague consciousness that he has nothing to say worth while, and usually cares little how he says it, while the man who knows he can speak of interesting things, if he is not inhibited by foolish theories about reserve and self-effacement in public gatherings, takes delight, for the most part, in saying them well. It is a case of the success that is gained by success. The man who has to keep silent in company because he has an empty head has, for the most part, the wit, conscious or subconscious, to know it, and so finds himself more and more disposed to crawl into his shell of silence. Never in such a fashion can one acquire the gift of vital speech. Effectiveness in speaking in reality grows like a snowball; it aids thinking, which again aids speaking—to the cumulative advantage of both thought and speech.

5. *Speech-training Requires Knowledge of Speech Mechanism.*—The vast majority of people are ignorant of how the speech mechanism works and of what to do specifically to mend their voices and their speaking manners.

They are completely lacking in the knowledge that speech is made up of components, that these components can be analyzed and studied, and with great profit, and that in order to get over their bad voices and unpleasant ways they must first know how the voice apparatus works. Then, besides, many more know that there is a mechanism of speech and that it has components which may advantageously be studied, but do not know what these components are nor how to study them. Being in this state, they are in no way to get over their wrong ways or to make good their shortcomings.

Let us pass over those who know that there is a speech mechanism and that it has components to be studied, but who insist that such study is not profitable; for all learning needs criticism and requires some apprehension of the elements involved;[1] there can be no training in speech that does not study elements critically: no criticism, no process of education. Yet relatively few people can rely with safety upon this subconscious analysis, especially for relearning; the vast majority can give themselves valid criticism only by being made consciously aware, using names, laws, and principles consciously and explicitly expressed, of the elements of speech. They need a chart that marks and names the shoals and rocks.

Steps in Speech-training.—Accordingly, from the above description, the following ways of learning to improve speech are outlined for us: (a) When good models are to be had, *imitation* can be used to very good effect; where no good models exist the case is bad: (b) the

[1] One situation is to be found where attention to speech mechanism is not wise, and that is where the student is already having trouble with his speech precisely from too much concern over his mechanism as against his thought. The typical form of this is found in some cases of stammering, where the stammerer can speak easily so long as he can be kept unaware of the mechanics of speech, but has trouble so soon as he begins to think of the way in which he is doing it.

point at which imitation fails is where *repressions and social fears* are dominant; and whenever these are present the first step must be to eliminate them, thus freeing the mind from the oppression and slavery of fear; (c) yet not all minds even when freed and possessing good models to fall back upon have the supply of *ideas* necessary to make speech full and free. Just as there is no natural instinct for speech, so there is no instinctive basis for ideas; and so a large part of speech-training, even after the removal of repressions, must of necessity be given up to the *enrichment of the intellectual content* of mentality, the expanding of ideas, the illuminating of what is in the mind or on the printed page; and, lastly, (d) to get the finest and best effects, as well as to deal with the most insistent difficulties and the most stubborn cases, there must be a *knowledge of the nature of the voice,* of the elements of speech, and of the technique by which one can gain control and efficiency. Only in this way can relearning take place; and to relearn, not to learn, is what most adults need.

III. SPEECH-TRAINING AS THOUGHT-TRAINING

Training in Speech Is Training in Applied Logic.—Thus it appears that the learning of speech is no light task. In the face of what speech means to the life of man it is fair enough to say that it is one of the most vital studies in which any one can indulge. It calls for all the processes generally acknowledged to belong to all sound instruction and learning—ability in discrimination and analysis, power of abstraction and generalization, capacity for observation and application to new cases, and a mechanism for the manipulation of ideas and the control of the emotions. It is, in fine, a system of applied logicality.

"*Man Thinks Because He Speaks.*"—For the learning

of speech is, in reality, the learning of thinking. Judd [1] propounds a vital question, and then gives us its answer: "Did human mental advance result from the development of language, or did language result from the development of ideas? The only answer to this question is that language and ideational processes developed together and are necessary to each other." Other statements as to the primacy of speech are given by Carus and Romanes. Says Carus: [2] "Man thinks because he speaks. He has learned to think by self-observation through an analysis of his own thinking." And Romanes [3] puts it, "For we must never forget the important fact that thought is quite as much the effect as it is the cause of language, whether of speech or gesture."

So that in learning to speak a student is in reality learning to think. Indeed, there is no thinking without speech. For thought is invariably bound up with the activity of the muscles of the jaw, tongue, lips, and throat. What our thinking is is a complicated process of tensions in the muscle systems just named. In children the actual words of speech are used when they talk aloud; the rest of us do the same thing, only silently. Often among adults we can see a person's lips moving while he is thinking. Some, when they assume that no one is looking, or when they forget themselves—rather, when they forget others—even do their thinking in overt spoken words. It is the fear of detection that drives the growing child, pressed by fears of social consequences, to push his thinking more and more out of sight into the mechanisms that work hidden away from possible observation of others. We do not care to have our thoughts read by our fellow-man.

---

[1] *Psychology* (revised edition), 1919, p. 215.
[2] Paul Carus, *Monist*, xxviii, 2, April, 1918, p. 265.
[3] G. J. Romanes, *Mental Evolution in Man*, p. 151.

Thinking Is Speech Shorthand.—On this point Watson [1] says: "The reason why children are so talkative probably is due to the fact that at an early age their environment does not force a rapid shift from explicit to implicit language; they are really thinking aloud. . . . The shift is not complete even in the adult. This is clear from the observation of individuals while they are reading and thinking. . . . A good lip-reader can actually gather some of the words read by such an individual." He goes on to show that the thinking of adulthood is but a continuance of the talking aloud of childhood; that acceptable social form and common self-protection demand that this talking be done unobserved of others. Men have been known to complain of hoarseness after extended silent reading. In time the silent talker learns many short cuts and substitutions, a kind of speech shorthand. It is by this means that abstract and conceptional thinking is possible, aided by the mechanism that produces visual and auditory imagery, which is always linked up with the speech mechanism. But thinking is inextricably intertwined with speech forms.

Consequently the case is stated but moderately when it is said that training in speech is training in thinking; in imagination, in memory, in classification, generalization, abstraction—that is in applied thinking and reasoning.

IV. SPEECH-TRAINING AS AFFECTED BY THE AGE OF THE LEARNER

Four Stages of Speech-learning.—Learning to speak is deeply affected by the age of the learner, and in the different stages of man's growth is a definably distinct process. There are at least four stages in which the

[1] Work cited, pp. 322–323.

means of learning to speak or to improve speech are marked by clear and pedagogically important differentiations. The stages are (1) babyhood, until about the sixth birthday, (2) childhood up to about twelve or fourteen, (3) adolescence up to maturity of bodily growth, and (4) adulthood. Babies rely almost entirely upon imitation. Children past five imitate still, but they also invent their own speech devices and make somewhat of their own standards. Adolescents present a medley of speech activities, some of them losing powers they once possessed in their childhood, and others making unexpected and unpredictable progress. While they, too, still employ imitation, they also use their powers of observation and reasoning to invent new speech devices; while they even attain at times to some analytical ability in criticizing their own speech methods. Adults in their turn who need speech-training, assuming that they are possessed of anything like normal minds, are capable of learning speech by any of the suggested methods and mostly need all four. Each of these ages needs special consideration.

1. *Children Under Five.*—Physiology and psychology are very clear to-day in their teaching that habits fixed in babyhood are the most influential of all; some psychologists go so far as to say that the child's mental and moral capacity is set and fixed by its fifth or sixth birthday. There is much to support this view. Obviously, then, speech habits formed before that time are always important. And the factor that counts most heavily is clearly imitation. The child learns its speech from those around it; so that the excellence or faultiness of their speaking will be the measure of its speech effectiveness. In this lies the explanation why there is in the world so much poor speaking and reading: the child hears nothing but poor examples, and is given a handicap from the start. Children of mumbling,

throaty, strident, or drawling parents will in all likelihood mumble, tighten their throats, speak in shrill tones, or drawl. While, on the other hand, children of parents who have open throats, well-modulated voices, and who speak gently and with animation will in turn reveal the same graces as the elders with whom they have grown up. Many a grown man finds himself with a vexing speech problem on his hands wholly because of the influence of parents, nurses, and relatives who have trained him in poor speech in his plastic babyhood.

2. *Children from Five to Twelve Years of Age.*—After the fifth or sixth birthday a new influence enters; the school and the playground, which means wider social contacts, with more people to furnish models for imitation. This means that the instruction in speech is gauged now by a standard of imitation which is a compromise between the standard of its own home and the average of all the other homes represented in the school, playground, or neighborhood. The effect ensuing is a process of leveling; children from careful homes are taught things their own family takes pains to shut out, and those from homes that are careless are at least exposed to a kind of speech better than their own. The common effect, though, is the victory of the less careful. Children from homes where the parents abjure the strident voice and the raucous shout are more likely to pick up these afflictions than the other children are to become clear-voiced and well modulated.

In this leveling process children, let out of the home, are all now subject to the influence of speech as it prevails in stores, business houses, factories, theaters, and vaudeville shows. Once the child leaves the home to continue its education, it is exposed to all the common things of democracy, and some of these have the tendency to bring all to a common level, which in terms

of speech in our country to-day means that they are made careless and for the most part uncouth. All this up to the age of puberty is done by imitation; an imitation that may at times be conscious, and often is, but an imitation for the most part unnoticed, unconscious. Children have a way of putting pressure on the members of the group who are "nicer" than the others; they have all sorts of delicate ways of making life miserable for those who try to use the niceties of their elders. Most children succumb unconsciously; while others find it to their comfort to study how to conform to the mode of the mass. The consequence is that any school, play group, or neighborhood of children displays the speech habits of those at the lower usage level of the whole group; they are somewhat poorer than their average or median.

3. *Puberty and Adolescence.*—Then comes the period of storm and stress ushered in at puberty, which marks the divisions from childhood to manhood, when the body begins to be remade and a new personality to be developed, lasting through adolescence to adulthood. These are the years of strain and agony, when the new body is growing and the new personality is getting its corners knocked off by contact with a newly discovered and somewhat harsh social world. What more natural than that speech, the acme of all bodily development, should in this period of reconstruction go all to pieces when not watched with extreme care! Sad to say, our educational system has made little provision for guiding and directing the speech habits of the new-forming bodies and characters of the adolescent. In the first place, the task is a hard one because the adolescent is about as easy to deal with in habits so personal as speech as a fawn in the forest; and in the second place, the educational world has not known how. But there is no escaping the conclusion that in these crucial days

much can be done by intelligent, sympathetic instruction to cultivate pleasant voice, well-modulated elocution, and a careful diction.

Bodily Ease Aids Adolescents.—One of the best aids for the adolescent, especially for those who have had good models, is to help him get back to the naïveté and simplicity of childhood. Many a boy or girl who spoke easily and directly as a little child becomes, under the strain of adolescence, halting, stumbling, indirect, and harsh-worded; any device that can make him forget or overlook the emotional and social struggles through which he is passing is so much gained in his speech-training. Especially important is it that he should feel free from restraint and excessive emotion while talking and reading in the presence of others. So very often it is revealed that a boy who talks or reads indirectly, monotonously, and raucously can be got to read or talk freely, easily, and pleasantly when induced by some means or other to overlook the fact that people are looking at him or that he has too many hands and feet and that he is for the most part a good deal of a gawk and a clown.

Accordingly, training in speech for adolescents ought to make much of relieving the emotional strain of talking and reading, leading the boy or girl back in speech habits, where possible, toward early childhood for a grip on both the essentials and the niceties. Very often in this way the good effects of a careful home can outride the bad instructions of the playground, the crowd, the street, and the cheap show. It is a negative process, but very effective. Wherever, though, early habits are bad, speech-training becomes a process of rebuilding, of patching, of mending, of repair work. New models must be furnished and new habits taught.

Adolescents Helped by Training in Social Ease.—From this it is evident, then, that whatever alleviates the

emotional strain on the growing youth tends to improve speech. Social intercourse can probably do as much as any other one thing; first, for the improved models that can be thus furnished—and the influence of these can be very powerful—then for the relief it gives from the fears and restraints which are the chief characteristics of adolescence. The awkward boy, afraid to open his mouth lest he prove himself a boor and a lout, can be freed in his tongue if made familiar with social ways and caused to feel that he has as great a right as any one to mingle in good society and to do the things that others do.

Observe, and it will be evident that youths who are unafraid of their social equals, who have courage to dare and to do, who have a certain gift of *savoir faire*, are almost invariably fluent and easy conversationalists. It is properly so; for with adults it is easily apparent that the man who knows has a courage and a freedom in action and speech not possessed by the ignorant. Hence a part of speech treatment for adolescents is study and practice of social graces under helpful influences, thus removing the emotional complexes that restrain and constrict speech. The rest of the process must be by way of education in ideas, of fertilizing the thinking processes, of enriching the imagination, the memory, and one's store of facts. On top of all must come drill and criticism, practice and analysis, observation, study, and much repetition.

4. *Adults.*—Speech-training for adults is a knotty problem, for the reason that speech is a thing that ought under best circumstances to be learned in the plastic days—those of babyhood, childhood, and adolescence. Whoever has to take his lessons in speech after the age of sixteen is waging an uphill fight; he has to overcome obstinate effects of the years when he was impressionable, and he must work with an instrument and mechan-

ism no longer so flexible as it once was. To give him adequate instruction, a little of every method known is none too much. So that speech-training for grown men and women is something of a *tour de force;* not by a good deal is it the simple and easy thing it could have been if they had been caught young. Hence, a course of speech-training designed chiefly for young men and young women, to be adequate, must use and amplify in full proportions all the devices known for improving speech. It must lead to the unafraidness, the openness of mind, the frankness, the enthusiasm, and the freedom from emotional complexes with which childhood is blessed; it must enrich the store of experience, facts, knowledge, imagination, and even fancy; and it must teach methods of improvement based upon a knowledge of the elements of speech. Hence the treatment in it ought to be highly elastic, taking account of all the agencies known, and made flexible enough to provide for all kinds of ages and degrees of mentality.

V. MENTAL WEAKNESS AND SPEECH-TRAINING

Relation of Mental Weakness to Speech and Speech-training.—Most of what has been said thus far has tended to imply that all men are on one general level of mental strength or intelligence. But the truth is far otherwise. Perfect specimens are very rare; and—the important thing for this study—anything that interferes with the body interferes with the mind and also interferes with sound speech habits. Here is a fundamental rule of such magnitude that whole books must be written on it in the near future as fast as scientific investigation can disclose the facts. But it is evident already that defective mind and defective speech go side by side. Obviously this is so if it be true that mind grows from speech competency and that speech grows

from mental competency. Accordingly, a study of speech-training that leaves out of account the factor of mental strength or mental weakness is clearly incomplete.

Bodily Defects and Speech Defects.—The sad fact is that very few people are free from bodily defect, which means mental defect, which in turn means speech defect. Bodily defects influence speech in this simple way; they are invariably the basis of either intellectual shortcomings and excesses or of emotional excesses and shortcomings. And it is perfectly obvious that when the intellectual or the emotional powers of a man are affected his speech is also affected in like degree. So that speech-training takes on largely the character of training in mental hygiene. A speech specialist can do much to overcome mental defects, both intellectual and emotional, by overcoming the defects of the body under which it labors.

List of Bodily Defects.—The list of defects that can affect the mind and body is one to sober the thoughtful person. Such a list prepared by Doctor McReady, a psychiatrist, and called by him "Sources of Neurotic Weakness," shows how largely these defects are prevalent. Read and see a parade of friends, relatives, with yourself possibly joining in:

Undue digestive disturbance in infancy; inability to digest food for age; hair-trigger digestion; fretfulness; extreme sensitiveness to light and sound; convulsions; early or late closing of soft spot; early or late teething; early or late muscle development or control; early or late walking or talking; too sensitive in skin or mucus; thumb-sucking; head-rocking; fitful appetite; aversion to certain kinds of common food; nightmares; night terrors; muscular twitchings; tics; bed-wetting; tremors of hands when extended; negativism; shut-in-isms; phobias; extreme imaginativeness; pathological lying; hyper-emotionalism; fatiguability; extreme timidity; undue aggressiveness; cyclic vomiting; underweight; having too long bones; sagging stomach.

For people affected by such ailments as any of these, with the attendant mental and speech defects, much care must be applied. It would be a rare college or school indeed that did not have a considerable number of such people. Yet in the ordinary class we expect to see a minimum of these; for most classes are selected groups; the greater part of the worst defectives have fallen by the wayside. Yet even a class of college sophomores or seniors must contain a number of people who in some physical particular are not normal, thus making them abnormal in mental capacity and in speech development also. As a consequence such a class can be assumed to include many people who in addition to having poor models in their youth, and little attention ever paid to their speech habits, suffer from physical bars to perfect and effective speech.

Speech-training as Re-education.—Such students will have to be partly made over. Teaching them how to speak becomes in reality a task in teaching them how to manage their bodies; how to behave like rational beings; how to use their minds; how to think straight, to keep their heads, to appear in their true characters before others, to open up their minds so that what they give forth in speech is a true index of what they think and feel. Add to these the students who have had gruelling emotional experiences during the reconstruction years of adolescence, and we find that the ordinary class in speech needs much training in mental hygiene. It is precisely this cure for mental sickness that the course in speech-training can give to the young man and young woman who cannot speak out easily, frankly, clearly, and with good effect whatsoever is thought or felt. The class in speech-training comes then nearest of any in the whole curriculum to being a class in mental health, mental growth, mental salvation. Speech-training is training in the art of keeping mentally fit.

Summary.—Speech develops by random activities made from the breathing and vocal apparatus; the sounds made by the voice mechanism come to have meaning for social communication through conventionalized forms, handed down from elders to children through imitation, conscious or subconscious. Young children tend to speak easily and frankly in the presence of their familiars, and copy the degree of speech excellence with which they grow up. Later when they come in contact with the world outside their homes they adopt new forms, frequently to their detriment. When they arrive at adolescence, being subjected to the irritations of a changing life and a newly growing body, they are filled with emotional complexes which are accentuated by their newly acquired consciousness of sex relations and social responsibilities. This emotionality and lack of stability invariably affects speech habits and complicates the learning process, leading them usually farther away from the easy, simple speech habits of their early childhood. With this condition further aggravated by bodily and neurotic defects, whether shortcomings or excesses, the speech mechanism is thrown farther out of gear and is the harder to bring back to a state of ease and frankness. The business of the class in speech, then, where there are people of various kinds gathered together, is to employ all the methods available for reducing their complexes, overcoming their defects, furnishing them with proper models, training them in thinking, and offering them drill and criticism of their vocal methods, thus by all these devices furnishing as near an approach as possible to acceptable standards of speaking that is comfortable, direct, and effective.

ASSIGNMENTS

1. Prepare to give a two-minute talk before the class on the following topics:

(a) A statement of the origin of speech.
(b) "Speech is always learned."
(c) How a child adds new words and tones.
(d) The place of imitation in learning to speak.
(e) Good models of speaking I have heard.
(f) Mental condition and the mechanism of speech.
(g) The relation of thought to speech efficiency.
(h) The steps in speech-training.
(i) "Man thinks because he speaks."
(j) Speech-learning for babies, children, adolescents, adults.

2. Write out for your own benefit a statement of the conditions under which you learned to speak, as best you know them. Make a frank list of the detrimental influences that affected your speech in the learning.

3. Describe the efforts of a child you know in learning to speak; show how imitation entered into its learning how; trial and error; the effects of success; its attempts to master words and tones that it heard others using.

II

TYPES OF SPEECH

THERE are several kinds of speaking. The most simple kind is seen in every-day *conversation.* Accordingly, every student has had some experience in it already. Out of such an experience comes the fundamental and ultimate standard for good expression—conversation; this is speech at its most common level. By this is meant that the safest test of excellence in speaking and reading is the ability to keep as near as possible to interesting every-day talk. Throughout this study, then, that type of speaking will be considered as most acceptable which, under the circumstances, best approximates intelligent and spirited conversation.

Yet this does not mean that all speaking must be on the same order as a conversation between two people sitting in a drawing-room or in a business office. Other considerations affect expression so vitally that it is necessary to point out that speaking and reading vary greatly in manner and type.

Communication the Test.—To classify different types of speaking, the starting-point is the idea of *Communication.* Whatever the form of oral expression or public presentation, underlying all must be the intent to communicate. The speaker on the platform or the person leading the conversation must be trying to impart ideas to others. This applies equally to speaking and reading. The test of success in either is effectiveness in making the communicating an accomplished fact.

TYPES OF SPEECH

I. KINDS OF SPEAKING

Speaking, considered apart from reading, offers at least three main types of communication: Simple Conversation, Informal Public Address, and Oratory, or Eloquence. Each of these is confronted with problems of its own.

1. *Conversation.*—The most common type is *Conversation,* where two or more people engage in a give-and-take of talk, no one participant feeling himself as either speaker or audience; no strict differentiating between the two being possible. It is the type of speech that everybody has used most and with which all of us are consequently most familiar. Hence it is the norm, the gauge, the touchstone of all speaking and reading. In this text, as in some of its predecessors, much will be said concerning the necessity for keeping all oral expression, whether it be reading, speaking, or acting, as near as possible to good conversation. It is communication at its simplest and most easily apprehensible level.

2. *Informal Public Address.*—Quite different from informal talk, *Public Address* implies a situation wherein the speaker stands out from the rest of the people present, thus making them into an audience. In plain conversation there is strictly no audience. Every participant shares the center of the stage jointly in his turn. In public address, however, there is a focus of attention upon one man. Necessarily, then, there is a difference in his status. Though he cannot escape his duty as communicator, yet in a way he is on exhibition, set up on a pedestal like a statue or a picture. Hence he is converser plus; he is now different from the man in the other chair or across the table. How different, then, should be his speaking manner? Ordinarily not so very; it must still be that of sensible conversation, but enlarged and amplified just enough to fit it to a larger company or perchance to a different place and likely to a

larger room. Nothing enters in to affect the rule that such speaking should be as like as possible to what the hearers are most accustomed to. In public address, at times, this departure from the ease and quiet of parlor talk is very marked; yet the connecting link that enables hearers at all to follow a speaker intelligently must be elements of plain conversation running through the speech, like arteries and nerves through the body. Dignity not appropriate to informal talk can enter in, energy that would be out of place between two only, and intensity that would be shocking in a small group; yet in every case should be carefully retained the maximum of conversational ease and directness.

3. *Oratory.*—Last of the three kinds of speaking, there is the highly formal, exalted type known as *Oratory*, in which the speaker, impelled by strong purpose, leads men away from common talk or informal address and, moved by strong passion and fortified by a broad grasp of facts, imagination, and even fancy, calls his auditors from their common channels of thought and feeling with him into great aspirations, strong endeavors, prophetic vision, or delicate fantasy, using the full range of all his powers—thought, language, voice, and action. Despite the tendencies of an age that rather fears to be energetic and magnificent in public address, an age affected keenly by the academic notion of detachment from partizanship and special advocacies, the world still furnishes great occasions where the speaker must fail the hour of need if he will not or cannot rise out of the commonplace, if he does not use as a speaking manner something loftier than smoking-room chat or lecture-room discussion. When the hour is crucial, when a crisis impends, when passion is aflame and men need strong stimulant to meet impending issues, the speaker becomes more distantly removed from his hearers, less and less one of them, still farther set on a pedestal, on

a forum, a tribunal, upon Olympus itself. There is still place in our social economy for a Paul on Mars Hill, an O'Connell on Tara of the Kings, for Beecher or Phillips before hostile thousands thundering out defense of his principles.

Yet no occasion calling for communication can be sufficiently grand to justify neglect of the elements of conversation. Phillips's style is rightly held up as America's model of conversational speaking; conversation it is; but at the same time it is magnificent oratory and true eloquence. Yet while we speak of Phillips as the "gentleman conversing," let us not be deceived into thinking that he lacked strength, vigor, energy, or the power of compulsion. All these he had *and* was conversational at the same time. His audiences never doubted that he proposed to master them and that he was a man set apart for his high calling. Webster is recognized as the arch exponent of the "grand" style. While the present age is not patient of quite so much of this type of grandness, yet there is still something in the strength and vigor of the great interpreter of the Constitution which no age can afford to rule out of its public speaking. What Webster and Phillips had in common was the manner that insists on mastery; and this it is that involves something of a departure from modest, gentle, superlatively restrained speech appropriate to small rooms, to listeners who are quiet and unperturbed, uttered upon occasions when no great issue is at stake. No essential inconsistency need exist between the strictly conversational mode and the dignity or expansiveness required of acute and portentous occasions.

II. KINDS OF READING

1. *Common Reading.*—So much for speaking as against reading. In its turn reading is of different types.

First is the *simple reading* that seeks to give only plain verbal intent, reading that aims to get all the words in and leave nothing unspoken. The secretary reading the minutes of the last meeting is the type; the fourth-grade boy taking great pains to see that every word is rightly pronounced, the clerk of the court or of the Senate reading the *Record*, the congregation or audience reading in unison—these are all of the same character. On a higher level is the person reading a story for the family circle, a scientist reading a paper at a seminar or convention, a member reading a paper at a club meeting.

This type presents reading at its simplest, stripped to the plain necessity of merely pronouncing all the words according to their dictionary markings, and giving little more than a minimum of meaning to the content. It rarely exhibits the vivacity, energy, and variety of alert conversation. At best it is but a fair brand of communication; and for the very reason that it is an inadequate copy of understandable and interesting conversation. Mostly it is only an apology for communication used by people who feel no great communicative urge, and who enjoy very little conversational rapport with their auditors. It is short of sensible and sensitive talk by being endurable even though it is uninteresting, flat, and meaningless, offering little of personality or individuality.

2. *Interpretation.*—The next type of reading is *Interpretation.* This goes beyond the reading-of-the-minutes style by introducing the personality of the reader, by showing how he feels about what he is reading. In interpretation the result most desired is the enlightenment of the hearers as to not only what the writer tries to say, but as to the spirit in which he wrote and the way in which he would probably like to read it or hear it read. The interpreter aims through the instrumental-

ity of the voice to think the writer's thoughts and share his attitudes. Strictly conceived, interpretation involves no demonstration of gesture, posture, or action; its results are produced by the voice alone.

At its best it sounds very much like alert conversation; but it can also bear a close resemblance to a conversation that finds itself waxing energetic and stormy. It is conversation borrowed from one good converser by another also good, who understands the other's meanings and his moods. And as conversations differ widely in intensity and volume of sound, in energy and fire, interpretation can likewise go far in vividness and power, and at the same time present a proper representation of what the author meant by what he wrote. It is mostly conversation at its liveliest and its least commonplace level.

Good Interpreters Rare.—The full possibilities of vital and sympathetic interpretation are realized and brought out by but a few; the ordinary person, when he utters the words of others, merely intones; he only *reads* like the clerk of the court; he is quite content if he carries safely to his hearers merely the dictionary meanings of the words he utters. He rests content short of fusing these words into something new, into a heretofore unknown and not-existing compound—the idea behind the sentence, the clause, or the phrase. Reading is possible without this fusion; but not so interpretation; without it there is left nothing but words. The more fine the interpreter makes this compound and the more strength and luster he can give it the better is his interpretation. The writer writes, not to utter words merely, but to melt words into a new amalgam; and unless the reader of words understands this amalgam and can reveal its worth to his hearers, he cannot be said to be an interpreter. He is then little better than a reciter of words.

3. *Impersonation.*—Next of the modes of reading is *Impersonation.* This is reading and interpreting, plus; it involves all the necessaries of each of the others, and then adds a something else. Interpretation rests strictly upon the voice alone, with slight assistance from general posture and possibly from facial expression. But impersonation adds the participation of the whole body—voice, face, arms, legs, torso. In most impersonation none of these is left out. The impersonator tries not so much to be an interpreter of the writer's attitude only, for in that capacity he can be his proper self; but as impersonator he must change character, must shift from his own personality to that of somebody else. His explicit purpose is to make himself appear, talk, and behave like another person. He takes a character of fiction or drama and endeavors to make himself into that personage. An interpreter would read the lines of "Macbeth" to show how Macbeth thought and felt; the impersonator, on the other hand, not only makes clear Macbeth's thoughts and feelings, but he speaks like Macbeth, acts like Macbeth, and, in a certain measure, looks like Macbeth.

Impersonation Compared with Interpretation.—It is clear that interpretation and impersonation overlap; that they have much in common. So it is not possible to say always exactly where the one turns into the other. All impersonation is just interpretation with additions; precisely when the additions are sufficient to call for a change of name is not always clear. Interpretation is impersonation minus—minus the injection of full change in personality.

For example: a reader is telling the story of the Three Bears; when he speaks of the little wee bear he makes his voice light and thin; when he speaks of the great big bear he makes it deep and hollow. In doing this has he impersonated two kinds of bear? Not actually;

yet he has done more than is called for by the strict demands of interpretation. To fit this intermediate mode of reading, the term "personation" has been used; a title that may prove of help when such a distinction must be made. Yet in itself its boundaries are no easier to establish than those for the other two.

The difference between interpretation and impersonation can be brought out by observing the different methods one would use in telling an interesting story in which one at times impersonates some of the characters of it. When telling the story the narrator is not more than interpreter; just as soon as he takes the part of one of his characters he is something else, impersonator. In the first he is his natural self, for he narrates in his own person and identity. Therefore everything he says as narrator must be in the spirit of interpretation. He must not impersonate in his narrative parts; only in his imitative reproductions of the voice and manner of his characters.

Impersonator Is in the Picture.—Another way of putting it is to say that the interpreter must stay out of his picture, while the impersonator must get into it as an integral part. A man telling a story must stay only in front of his audience; he must not suddenly find himself in the midst of the burning building or in the automobile that turned over—unless he becomes one of the people in the episode. It is a common mistake of inexperienced narrators to set their stage with themselves in the middle, thus making themselves a participant in the story; which smacks of impersonation and beclouds the effect desired by interpretation. The teller of incidents does best most of the time to keep his *mise en scène* in the same general area as that in which the audience sits, making them feel a part of the episode; if not, he must specify particularly where it is. Wendell

Phillips, when he wished to have his audience envisage a "Pantheon of the great jurists of the world" and to set his stage for it clearly, said, "Suppose we stood in that lofty temple of jurisprudence; on every side the great jurists of the world"; and by so doing took pains to save his audience from confusion. Though he may have seemed in a way in the picture, he was yet saved from being a part of it.

4. *Acting.*—The fourth general type is *Acting.* Obviously acting and impersonation have much in common—the expressing of thought and feeling of the character represented, together with the imitation of his looks and the reproduction of his acts. The term "acting" as used here, however, is meant to apply to that form of speaking that is a part of the presenting of plays. Thus it is properly placed on the stage amid scenery and costumes and stage properties. In general artists devoted to interpretation and impersonation studiously abjure the use of costume, scenery, and properties in their platform appearances. It may be said with assurance that the best public readers are very careful to avoid turning their interpretation or impersonation into acting. They make it a point to draw a distinct line between their type of work and that of the stage.

The impersonator may properly ruffle his hair and hitch up his coat and assume a distorted posture, thereby making himself into an acceptable Uriah Heep or a Mr. Hyde, but he would not slip on a rough coat or pick up a cudgel. Those are strictly the devices of the stage and are not for the platform. Yet there is no incongruity when Lord Chatham, brought into the House of Lords in a chair, cries out, "I might as well try to drive them out [the colonists from America] with this crutch!" for the crutch at the moment was a part of him. But not so when Beecher rattled the slave chains carefully hidden beforehand on his pulpit; that

was acting dragged into public address, and is not commonly acceptable.

Another easy difference between impersonation and acting is that the actor maintains one part throughout the whole rendition, while the impersonator must be ready to make sudden and many changes.

A phase of acting much in evidence at present can be classed under the head of *pantomime*, acting without use of the voice. The moving-picture show has given it a place on the front page. It relies very heavily on stage property, setting, and make-up. The pantomimist carries his thoughts and meanings to his audience—rather spectators—by his movements. He is really the actor minus the voice, using the same bodily maneuvers though in a different degree of intensity or exaggeration. Because of the absence of vocal interpretation, pantomime requires a higher exaggeration of movements, than acting. It is discussed here only as it bears on the general problem of posture, action, and gesture as used in public speaking, interpretation, impersonation, and stage presentation.

III. COMMUNICATION AND EXHIBITION

Success Is Tested by Effect on Audience.—In consciously using any of these forms of speech the test of success is one's effectiveness in making the listeners comprehend what one intends them to get. No other test is worth considering. If the listeners grasp what the speaker or reader hopes to transmit, then success is his; if not, it is failure. The student of speech finds his problem acute in deciding how to fit his performance to *the occasion.* The test always is success in employing just the right degree of *communication;* the touchstone is sensible conversation.

Let us illustrate this by comparison of various occa-

sions having their obvious needs. Take the two extremes, conversation and acting. In living-room conversation there is a complete intermixing on a common plane, speaker and hearer. But at the theater the two live in different worlds. Conversers mingle; but audience and actors must positively stay apart, away from one another. Between converser and listener there is no bar or barrier; between actor and audience is a barrier definitely set up precisely to prevent the intermingling of listener and speaker; the footlights and the proscenium arch are given their place and function consciously, and cannot be left out of account.

If a converser sets up footlights in his conversation he spoils it; if an actor leaves his stage and attempts to converse with his audience he gives us nothing—but vaudeville. It is precisely this mixing up of communication and exhibition into an esthetically hopeless jumble that makes vaudeville the hybrid that it is; such a blending of two things that will not blend explains why vaudeville cannot get into good company among the accepted arts. Says Cardinal Suffragette, in *The Soul of America,* "It violates every principle of dramatic art to attract the public by any kind of realism whereby the original persons should, so to speak, play their own parts." Such a pose mixes communication and exhibition in an improper manner.

Thus all these modes of speaking arise from the different needs of communication and exhibition. Conversation is—conversation, necessarily established as the norm by its commonness. Public address is conversation a step removed; oratory is conversation removed a bit farther and higher up. Plain reading is conversation minus the verve and vivacity that is injected by the presence of vivid meaning and ideas; it is communication at its slenderest, only to a selected few communicating anything at all. Interpretation is

conversation that is almost never commonplace, almos, always extra intense, alert, energetic, or extra quiet subdued, delicate. It deals almost altogether with ideas and situations out of the commonplace level of mediocrity or dullness—that is, with matter that is definitely emotional. It can be conversation washed out and refined, kept from possessing all the sparkle and snap of vital conversation by the necessity for passing one man's thoughts through the mind and voice of another—a process always inducing seepage; or, conversely, it can be conversation made electric and alive by virtue of its passage through a reader who possesses a more dynamic personality than the writer. This phenomenon we often see when mediocre literature is made to sound powerful on the lips of an experienced interpreter.

Written Style Differs from Spoken.—The best mode of interpretation, though, is like conversation; most of its problems can be met by using the rules and practices of ordinary social and business verbal intercourse. Yet not all, for writers have a way of putting into print what no man would ever utter in the course of his daily affairs. Written discourse differs necessarily from spoken; being different in word and phrase and structure, it needs different treatment as speech. For the most part, however, it exhibits the conditions of conversation; large, ample, commanding conversation; or else, perchance, conversation that is faltering, tinkling, twittering, but conversation none the less.

Impersonation Leans toward the Unusual.—Impersonation diverges still farther from the strict mode of workaday conversation; yet at the same time it is the only mode in which properly to represent numerous phases of verbal intercourse; an impersonator frequently sounds very unlike his true self, yet his violence or his mincingness or mawkishness may be the precise manner

he needs if he is to impersonate well. Impersonation has a way of seeking the unusual situation, the odd character, the noisy, or velvety, or exalted types. This is the case because people like to hear of the things that are removed from the commonplace—the romantic, the remote, the unusual. Hence most efforts at impersonation deal with situations that only rarely come into conversations—crises of fear, hate, rage, love-making, ecstasies of all kinds. Though such kinds of feeling may color our conversations hourly, still in presenting them for exhibition, or maybe we should say in *re*-presenting them for the approval of others, we are most of us not skilful. Hence the student needs to be judicious in what he understands by the term "conversational mode" when he tries to impersonate some one else's more extreme conversations.

Impersonation, for this very reason, is one of the hardest modes of speech to learn; more particularly so because it involves ample use of the face, limbs, and body; whereas most young people have been urged all their lives not to attract attention to themselves, especially in public places. Even though in conversation one can make good use of all his parts—and most of us do—still such general handiness is not necessarily a help in learning how to act like some one else. To combine vocal interpretation with imitation of actions in the presence of an audience puts a performer to his best efforts. Deciding for such circumstances just what kind of conversation he is imitating requires expert judgment. Otherwise the performer merely confuses his audience. Tame speech conjoined with wild gesticulations is no more an understandable communicative or expressional mode than wild and whirling words with a limp back and dead arms. If the conversation is such that the arms would show excitement in it, then the voice and the other parts of the body should show excitement, too;

and the same rule holds if either is weak or inert or tame.

Impersonation Common in Animated Speaking.—Any speaker grown eager and intense is likely to break out often into Impersonation. Webster wishes to ridicule Hayne and impersonates Hayne's concern over "something rankling here"; any speaker indulging in a narrative finds himself forced to represent other people in tone of voice, dialect, posture, and movement; while the man who speaks fully and with great power is in fact impersonating his larger, more dominating, and more sincere self. It is almost impossible to get out of a didactic mood, tell a story, or rise to heights of emotion without using the method and paraphernalia of Impersonation.

Acting Is Governed by Rigid Conventions.—Even another turn is given the conversational mode in Acting. The stage teems with various conventional manners for uttering various stock ideas; and these manners, compared with off-the-stage conversation, are distinctly artificial. If an actor were to speak to us on the street in the manner he uses on the stage, we should wonder what ailed him; we should feel that we were not being addressed as normal persons in normal speech. Yet the stage cannot possibly avoid these conventions; the interposition of the footlights makes such mannerisms inevitable. In too much commonplace there is a lack of entertainment. Acting never actually becomes like every-day living.

Still the stage of the present day is much given to a mode in its dialogue of being "natural." By this it means "like every-day conversation"; so thus it cleaves to the conversational ideal, while itself being a display. Accordingly, a study of stage elocution calls for a very careful differentiation between the kind of conversation one hears at the dinner-table and what the stage offers

as representing the very same thing. Being, to its audience, display and exhibition purely, stage speech must always carry certain marks of exaggeration—or depreciation, as the case happens to demand.

Communication or Exhibition?—This is the issue in finding out which mode you are using. Plain conversation is all communication, faulty if at all exhibitory. Informal public address is primarily communication, but because the speaker is on a pedestal before focused eyes this type cannot escape a touch of display. Oratory is necessarily communicative, but allows wide flights of performance, what is sometimes called "effort." Plain reading is slight in both message-bearing and show, with communicativeness almost nil, the show part predominating. Interpretation is almost always presented under show conditions, but calls for all the communicativeness possible. Impersonation is nearly all exhibition; what communicativeness it provides is almost altogether offered by means of actions and out of the ordinary methods of vocal activities. Acting is display solely, with message-bearing confined to the way stage people carry ideas to one another rather than to the real audience. Whatever communicativeness it reveals is in reality only a display, a copy, an imitation. It corresponds to Plato's idea of a work of art: twice removed from reality.

ASSIGNMENTS

1. Give representations, with such knowledge and ability as you possess at present, of each of these types of speaking:
   (a) conversation
   (b) informal public address
   (c) oratory
   (d) reading
   (e) interpretation
   (f) impersonation
   (g) acting and pantomime.

2. Write out a statement of all the essential differences you perceive between

(a) conversation and public address
(b) conversation and oratory
(c) informal public address and oratory
(d) reading and conversation
(e) interpretation and reading
(f) interpretation and conversation
(g) interpretation and impersonation
(h) conversation and acting
(i) interpretation and acting.

3. Observe such speakers as you can hear and take notes as to their success in adapting their speaking style to their purpose. Use the following questions as the basis for comment:

(a) Is there present the proper degree of communicativeness?
(b) Does the display element overtop the communicative? If so, in what way?
(c) Is there lack of the communicative element necessary to carry the intended message?
(d) Is there lack of display sufficient to hold the eyes and ears of the audience?
(e) Did the occasion put a premium upon cozy conversation or upon large and ample formal discourse?
(f) Did the audience seem to respond to the speaker's desires? How was their attitude made manifest?
(g) From what you know of the occasion, what would you say the situation required in the way of balance between communication and display?
(h) Was the speaker at ease in the method he chose? If not, how did he show his lack of adaptation?

4. Describe the balance of communicativeness and exhibition in the following classic addresses:

(a) Lincoln's Gettysburg Address.
(b) Wilson's War Message.
(c) Washington's Farewell Address.
(d) Everett's Life of Washington.
(e) Ingersoll's Memorial Day Address at Indianapolis.
(f) Phillips's Toussaint L'Ouverture.
(g) Beecher's Liverpool Speech.
(h) Mark Twain on Babies.
(i) Bryan's Cross of Gold Speech.
(j) Proctor Knott's Duluth Speech.

5. Observe effective public speakers and note how much of their power in quotation depends upon good interpretation and how much of their success as effective narrators depends upon good impersonation and acting.

6. Tell a "funny story," making sure to give proper impersonation to character parts, dialect, and intense emotions. Note how flat such stories are without adequate impersonation.

III

THE CONVERSATIONAL MODE

CONVERSATION AS THE NORM

Meaning of the "Conversational Mode."—It has been pointed out that the various types of speaking and reading have in common what is called the "conversational mode." This arises from the fact that most men get their earliest and most important lessons in communicating under free, comfortable, unembarrassing conditions, with no one present as audience. Accordingly, the kind of speech that most listeners understand with the least exertion is spontaneous, free from display, and unconstrained. It is this element of ease, of genuineness, of naïveté that constitutes the quality we call the conversational mode. Though most conversation is quiet, well modulated, and gentle, still it must at times, if it is to serve all the needs of active men and women, permit of heat, energy, and even intensity. So there is nothing in the concept of the conversational mode to outlaw speech of the more energetic, abrupt, and voluminous kinds; any style of speaking can, within reasonable limitations, show a counterpart in the manner of some successful speaker somewhere.

Then how can the various types of speaking be learned so as to make best use of the mode drawn from conversation? How is the conversational mode to be used as the basis of instruction and woven into the many possible situations where speech is in order?

THE STANDARD OF DIRECTNESS

"Naturalness," "Directness."—An answer sometimes used is, "Be natural." Another is, "Be direct." Yet neither of these, though helpful, carries its own explanation. A critic can listen to a reader's loud noise or strident pitch and call it "unnatural," averring that no proper person ever talks that way. Yet if the words used indicate anger, then the "natural" way of uttering them to carry the suggestion of that anger is surely not the way of dry exposition or of soft conciliation. So also with words that indicate fear, grief, love, hate, and all the other more intense emotions; they need intense manners of speech. The really "natural" way to express them is the way a man would speak if he were naïvely dominated by fear, grief, love, or hate; he would then gibber, wail, coo, or shout. When we speak of conversation we imply "natural" conversation, and by that we mean a kind of conversation untrammeled by the presence of an audience or a critic or of any desire other than that of getting the listener to understand and react.

What Directness Is.—In a similar manner, to say that speaking should always be "direct" leaves something yet to be explained. In the first place, the quality "directness" is not appropriate to all speaking, in the sense of colloquial, easy, unstrained, informal, unadorned. Large occasions and urgent issues set the speaker apart from his hearers, above them, removed. At such times colloquial ease can be the one manner most inappropriate. Informality can at times invite failure. Yet in all speech which judicious men hear gladly there is present some of this thing called directness. It comes again to the quality we call communicativeness, the keeping of enough of the conversational manner so that the hearers who are schooled chiefly to conversation can apprehend

and retain it. The term is best used as placing a just emphasis upon the qualities of *ease* and *simplicity*, two virtues that most young speakers need to cultivate.

Indirectness Blocks Communication.—To understand directness better, consider its opposite, indirectness. If a speaker or converser is to achieve communication he must reach his hearer, must do something to him that he wants to do, must succeed in carrying his message. What happens when the speaker is indirect is that he does not get into communication with his hearers; his wires are down, as it were, and no message arrives at its intended destination. There is a barrier set up between him and his auditors.

This defect shows most commonly in a tendency on the part of speakers to meditate out loud in the presence of an audience, to enjoy a day-dream while standing on the platform, to think back into their heads rather than outward toward their auditors. These are the sins particularly of the young and inexperienced. The way the defect shows itself among the experienced, on the other hand, is in a tendency to rely on old phrases and old ideas to such an extent that the speaker can "go away and leave his tongue to do the talking." It results almost invariably in one form or other of indirectness, for messages delivered in such a manner lack the vital link that binds speaker and audience together.

Familiarity Aids Directness.—Another way of clarifying the notion of "directness" is to point out that it is almost always present when men are talking "shop." When men get together to talk about the affairs that concern their daily work, they are almost invariably free, easy, uninhibited, and communicative; they are "direct." More particularly does this mode reveal itself when the talkers know one another thoroughly and are not afraid of committing a *faux pas* when they essay to speak. Again, we get good specimens of this ideal of

good speaking when any expert talks on his hobby or specialty. His subject-matter is so familiar to him and he is so little afraid of making himself ridiculous to his hearers that he speaks right out in a manner distinctly communicative; it reaches his hearers and does to them what he wishes to do. Observation of speakers talking under such conditions will bring much illumination as to the meaning and nature of "directness."

An Exhibitory Manner Injures Communicativeness.—A negative way of getting at this problem of a good communicative manner is to take note of its opposite. This is best termed exhibition. Stage speech is not good before a committee or a board of directors, nor is the "ministerial tone" effective before a college faculty. Why? Because these situations call for communication a-plenty and for display hardly at all, whereas stage manners and pulpit mannerisms are for show, for purposes of exhibition. The actor uses an exhibitory manner because his art compels him to; the preacher who commits the specific nuisance called the "ministerial tone" really seems to do it from choice, consciously or subconsciously made. That he is not compelled to take up with this manner is demonstrated by the experience of hosts of his brethren who prove to be successful and yet are clearly communicative. Obviously the intoning, chanting preacher intones and chants to add an effect not to be achieved by directness—a touch of the dramatic. So also the campaign spellbinder; he is on parade, a part of an exhibition of histrionics; he does not represent—that is, the real campaign tail-twister does not—a sincere mind honestly trying to carry frank ideas to other minds eager to learn and hear them.

Any exhibitory manner, when applied to public address or to plain speaking, comes down to a way of failing to make communication the chief aim of the speech. What remnants of a conversational mode are left with

such are, at their worst, only those of a tragedian, a paranoiac, a dandy, or a simpleton. Such manners belong only to exhibitory occasions—impersonations, acting, and attempts to hocus-pocus a gullible public—situations where communication is at its lowest level and where fair conversation is not a part of the game. Their most dangerous exemplar is the street-corner exhorter selling patent medicines: part show and part trickery. Many of the ills of public address as we encounter it can be remedied by a better balance between the exhibitory and the communicative.

A MEASURE FOR COMMUNICATIVENESS

Thus far there has been offered little by way of a specific and precise guide to effectiveness in speech; the discussion has dealt only with somewhat vague generalities and has been concerned for the most part with telling what satisfactory speaking is not and what the learner should avoid. Before we are safe in laying down rules for practice, it is necessary to get at the elemental things we are dealing with. Before a physician can make diagnoses and offer cures he must have a clear knowledge of the various parts of the body and the afflictions that beset it.

"*Carrying Thought.*"—What kind of elements will best serve? To speak of speech as communication and then of communication as conversation is clearly not enough. Will it help matters to define speech as "carrying thought"? Here is a familiar definition that is both true and worthy; if we adhere to it we can keep speech out of the class of meaningless mouthing and over-use of exhibition; and that is very commendable indeed. But is there in such a definition that which will enlighten a learner as to when he is the possessor of thought to be carried, or has really carried it, or has

carried it to the right place? The phrase is ambiguous, it is inexact; thought strictly is not carryable.

Thought and Meaning.—In this study, then, it will pay to be a bit more specific as to what is meant by "carrying thought."

> No thoughts leave the mind of one and cross into the mind of the other. When we speak of an exchange of thought, even the crudest mind knows that this is a mere figure of speech. To perceive another's thought, we must construct his thought within ourselves; . . . this thought is our own and is strictly original with us. At the same time we owe it to the other; and if it had not originated with him, it would probably not have originated with us.[1]

Thought is carried solely by sounds the speaker makes and by movements and attitudes of his body. These sounds and attitudes can be said to carry thought only as they convey *meaning*. Activity of the body and voice can bring meaning to the hearer and the observer; and without meaning no thought is ever carried. In the sense that the speaker or actor sends anything vaporous or mysterious or mystical from himself to the hearer, there is no carrying of anything.

There is nothing occult about thought. The speaker merely uses sound waves and light waves to stir in the mind of the hearer mental processes that have *meaning*. In this way it is that speech can cause men to think and feel. Every sound we make can have meaning, and every movement. The things we do may mean what we want them to, or they may mean the very opposite; but they are pretty likely to mean something. Two general objections adequately sum up all criticism of public speaking, reading, or acting: "I do not know what he means," or, "I do not think he means what he says." The art of speaking and reading is a problem in compell-

---

[1] Bowne, *Metaphysics*, p. 407.

ing listeners to get the meaning intended. To study how to transmit meanings so that they will be clear and accurate is, then, a study of how to use the right sounds of the voice and the right positions of the body.

How Thought Is "Carried."—The thing that happens to the mind of the hearer is this: sounds and bodily attitudes carry meanings to him; these meanings represent the stirring up of ideas, images, concepts, and judgments that already exist in his mind, or else are in a state of precipitation. "Carrying" thought, then, might well be changed to "stirring up" thought. Nothing goes from one mind to the other but sound waves and light waves that carry meaning; and as meaning is a fundamental element of all thinking and of all thought, to carry meaning is to stir thought.

Clearness of Meaning.—Clearness of meaning thus becomes the token of successful speaking and reading. Thought must come as a meaning that is unmistakable to the listener; ideas and feelings must come to him with no haziness or vagueness. If we add to this now the patent fact that meaning in speech is induced only by what is done by the body and voice, then the proper study of speech, as has been said, is a study of how to use sounds and bodily attitudes so as to make the speaker's meaning clear.

A good test of clearness of meaning is the strain the speaker puts upon his audience. Speech or reading at its best leaves little work for the hearer. Recall your experiences as you have listened to amateur speakers and actors, particularly actors. You will agree with a certain keen critic of the drama who provides this test for an amateur production, "Do I listen to it without continually 'pulling' for the players?" The test is good. If as you listen you find yourself working and straining in your seat, hoping and praying that the dear children or the beloved friends may do their prettiest, it is fairly

good evidence that they are not so successful as they might be. On the other hand, if they make it possible for you to sit at ease and enjoy the performance in calmness and repose, then they can claim to be succeeding. In the same way, when a speaker keeps his audience hoping that he will yet do well or else apologizing inwardly for his mistakes, the speaking is something of a failure. While if he can make them forget to worry about himself, can get them absorbed solely in agreeing with him or in opposing him, can compel them to follow his thought understandingly and in full measure, then as a speaker he is a success.

Meaning Is Carried by Body and Voice.—Thus speaking and reading are a matter of carrying right meanings —thought—by means of the body and voice. Some meaure of coördination between thinking and the voice-body mechanism all of us possess; we make out in daily conversation to have most of our meanings understood. But how many are able to carry all their meanings for all occasions? In reality very few indeed. Seldom do we find audiences that appreciate us just as we are. To accommodate ourselves to people as we find them we have to do just that—accommodate ourselves to them. And this is a matter that takes criticism and training, study and practice, thought and drill.

Summary.—So the study of speaking and reading resolves itself to this: Nothing but effective communication is acceptable; the model of communication is obtained from ordinary conversation; this model is of service for all speaking manners from the simplest to the most elaborate; these different speaking manners reflect the differences in occasions and purposes; each manner retains as much of the conversational mode and allows as much of the exhibitory as is consistent with its occasion and purpose; success in any given instance is determined by the speaker's ability to carry clearness

of meaning; clearness of meaning can be carried only by body and voice; so a study of how to get better coordination between thinking and the body-voice compound requires a study of how the body and the voice operate to produce meaning.

THE CONVERSATIONAL COMPARED WITH OTHER MODES

Differences in Modes.—When two people talk together they use a manner of expression very different from the manner of a man addressing a very large audience. Several degrees of difference in manner can be noted. Slightly changed from the manner of conversation between two is the manner one uses when he is the center of conversation at a dinner-table or before a small roomful of people. There is something more full, more important, more dignified about the manner employed under such circumstances. Then again, given the same circumstances, but assume that the speaker is somewhat excited, and the manner changes again. The speaker may become more noisy, may make gestures, may energize his face, and in general may show more animation and activity.

Another degree of difference can be noticed in the speaker for a set occasion. There is likely to be more of an air of formality about his manner; possibly even a suggestion of stiffness or extreme deliberateness. But let this speaker become excited, and though he may still retain his formality he will also become quick, energetic, even voluminous. Then if he rise to the use of exalted sentiments, he will take on a manner still different; his bodily actions are likely to become more free, possibly intense; while his eye and face and whole being will reveal meanings that he would not otherwise employ. Finally, at the farthest extreme of speaking is that

which is used on an exalted occasion for the expression of high sentiments and before a vast crowd. This permits of almost any extreme.

The Exhibitory Modes Incline to Extreme Attitudes.—In the province of interpretation, impersonation, and acting the speaking manner tends in general to be removed from the simplicity and colloquial ease of common conversation. Usually the most interesting and successful public performances deal with matter remote from the commonplace. For this reason poetry becomes a preferred medium for interpretation, while impersonation and acting, in the nature of the case, break away from the type of character most common to the people who speak in public in their own person. It is because of this fact of poetry's concern with the deeper and more intense emotions that it serves a distinctly good turn in furnishing the medium for practice in learning to speak. Students often say they do not care for poetry, are not poetically inclined, and do not study speech for the sake of mastering poetic forms. Yet they will note, if they will but consider the matter, that it is through poetry that most of our literature expresses its highest and deepest sentiments; and if they are ever to have practice in using these sentiments in speech, the interpreting of poetry gives them their best chance.

Value in Interpreting Poetry.—Reading poetry has this additional value: the kind of sentiments found in the best of it is precisely the kind that breaks out when human affairs are at their tightest, when great issues are at stake, when events and situations are crucial. The destinies of men are settled in the moments when men are ruled by great love, deep hate, vaulting ambition, lofty purpose, or high imaginative enthusiasm. If they can come to these crises fortified with the knowledge of how to speak and act at such times, the current of their lives can be directed into advantageous chan-

nels. But if they face the great moment with mind and body and voice not equipped to do the right thing at the vital instant, they incur great risk of failure in the ideals and hopes that they cherish most.

Value in Impersonation and Action.—For the same reason there is profit for the prospective public speaker, the man who desires solely to equip himself to speak his thoughts successfully in public, if he will attempt impersonation and acting. So very few people are perfect as they are that they can very advantageously spend some time trying to be like others who have qualities they lack. The best way to acquire such qualities is, not merely to think about them or even to pray for them, but to *go through the motions of being* like them. It is good for an awkward, muscle-bound young plowman or bricklayer to acquire some of the subtlety of Hamlet, the dignity of Brutus, or the abandon of Romeo; while a bashful, negative girl will gain in character development by assuming the poise of Portia, the dash of Rosalind, or the intensity of Lady Macbeth. Endeavors like these pay dividends precisely in the coinage of character and mental competence.

Mistakes in Manner.—Yet, in all these differences of manner it is possible for speakers to retain a conversational air and still communicate with their hearers. A great difficulty with much speaking that we hear is that the speaker uses a manner inappropriate to the occasion on which he speaks. For a man to shout and gesticulate wildly to another man is appropriate only under unusual circumstances. Yet for a man to stand before a thousand people and to employ a voice which cannot be heard beyond the third row, or which lacks power and drive, is just as needless a mistake.

Probably the commonest error of all rises from the attempt of speakers to use the manner of a great occasion for a situation that is in reality neither significant

nor important. Take the common mistake of *political speakers*. Their characteristic style is a very pompous manner; a loud voice, with almost no change of pitch; with every word expressed at the same degree of force as every other word, and with all phrases and sentences delivered at the same rate of speed. This manner when used on an audience of a few hundred people becomes ridiculous. Yet it is precisely the manner necessary before a gathering of ten thousand people in the open air or in a large building, like, say, the Coliseum at Chicago. The author, during the sessions of a national party convention, took note of this manner in the building named, and plainly observed that this inflated, pompous, almost puffed-up manner, so banal commonly on the political platform, and at which we so often smile, was simply the only method by which speakers at that convention could reach the fourteen thousand people there present. Speakers who did not use this manner failed in their attempts to control and interest the audience. Yet, in itself, taken out of that kind of setting, it is a manner to make the judicious grieve.

The clergy, likewise, have their own interesting mistakes in manner. The occasions for pulpit speaking most likely to be remembered with joy and exultation by a clergyman are those where the speaker and audience are bathed in floods of warm and hallowed emotion. The speaking manner appropriate to such an occasion has characteristics all its own. There is a prolonging of the vowels, a rolling of the consonants, an intoning of inflections, and a strong, powerful current of round, rich vocal quality. Any one who listens under the spell of such uplifting preaching, when it is appropriate to the occasion, cannot but be greatly moved. When this manner, though, is applied to a quiet doctrinal discussion before a calm, deliberate, unmoved company of people it becomes in its turn ridiculous.

The Over-exalted Manner.—The inflated manner is common because the speaker, desiring to be a participant in a great occasion, uses the manner of greatness, though his subject-matter and the situation itself may allow only for the commonplace. The opposite mistake, that of using *too slight a manner* on an important occasion, is just as disastrous. A speaker who is addressing an audience tense with excitement or charged with deep feeling makes as fatal a mistake if he uses the manner of calmness and unconcern. To go before a large gathering and use the manner of the drawing-room or the office is to invite failure. More often than otherwise this mistake in manner arises from simple incompetence, the speaker merely lacking power; he has not the physical machinery or the experience in speaking which would enable him to adapt his manner to the occasion. The majority of students will find that what ineffectiveness they reveal lies in employing a private manner for situations that are public. Some, however, will be found who, imitating the champion criminal lawyer of the home county, or the preacher who conducted the latest revival, will be using an inflated, glorified manner for situations that are rather tame and ordinary.

The Academic Mode.—One especial warning may well be given to college and university students. There is a manner of speaking appropriate to the campus that may fairly be given a classification by itself under the title, "the academic manner." It is the manner of dispassionate, calm, judicious reasoning. It calls for no heat or excitement, and seldom is accompanied by any energetic movement of the hand or even by much facial expression. It is the manner nicely appropriate to the teacher, who above all things else must show a detached attitude toward his subject-matter; for the teacher must present truth in the calm assurance that it can be nothing else. The advocate, on the other hand, before

the bar or on the stump, is frequently called upon to defend his truth with a suspicion lurking in his mind that some one else is likely to be waiting to show that maybe it is not truth, after all. Consequently he is apt to think and speak with heat and enthusiasm. But the college lecturer never allows his matter to run away with his manner nor his manner with his matter. This academic manner exalts control, steadiness, deliberateness, serenity, and calm. Yet it is, after all, only one rather narrow kind in the whole field of speaking; and the student of expression who expects to address non-academic audiences will find it to his advantage to learn the manners necessary for other types of occasions.

THE PUBLIC MANNER AS IDEALIZATION

Art Involves Idealization.—The fundamental reason why careful account must be taken of the manner of speaking is that good speaking, like any other art, requires a certain measure of idealization. It is an accepted canon of art that all artistic endeavor must be in some degree idealized, otherwise it is not art. Music is an arbitrary—idealized—selection of intervals and time; sculpture is an idealized representation of different forms of life; painting is always a carefully selected—idealized—combination of colors, lines, and composition. So, then, speech must be a careful and painstaking selection—that is, idealization—of the material of thought-carrying: ideas, images, concepts, vocal sounds, bodily postures, bodily movements, gestures, and facial changes. Unless there is this selection, this idealization, there is no art, no effectiveness.

Idealization as Amplification.—This need of idealization asserts itself in public address and public reading as a matter of exaltation, or maybe we had better say amplification. It can with propriety be defended as in

reality a kind of exaggeration—taking plain conversation as the norm. Now in using this term there is something of danger for the student who will not comprehend it aright. Let us illustrate it by describing the speaking method of a type of man we have all heard. He is always magnificent and weighty; when he addresses us he makes us feel that we are a crowd of a thousand people; his voice is loud, his resonance full and booming; he almost spells out every word; and his whole manner suggests that the occasion is very, very important. When he says the simple words, "How do you do?" or, "It is a fine day to-day, brother," you feel that whatever is so, is so most tremendously. His mistake is in using in private speech a manner appropriate only to public address. The manner itself, properly used, is excellent for a large crowd, even necessary; but when uttered on the street or in the way of private affairs it reveals itself at once as a manner we can then rightly call exaggerated.

But this manner of public address, for large occasions and for the stage, is more than a mere matter of making more noise for a large crowd. It is a matter of changed personality. The man who assumes to lead a company of people sets himself up for the nonce as more animated than the individuals in the crowd; by the very fact of assuming to command their thought he makes himself a different person from the individual member of the audience. Accordingly, being a different personage from the individual, his manner must take on a different cast. He must act his part as leader. Hence a public manner is a more important manner than a private; it is more deliberate, more imposing, more exalted, more elaborate, even more pretentious.

A Public Manner Necessary.—So let not the student of public speaking fear to cultivate a broader, more expanded manner than he and his set are used to in every-

day affairs. Speaking in public must be idealized to the extent that the manner of it shall not be too slight, too delicate. Moreover, when trying to give adequate expression to intense literature one is simply compelled to work out of a commonplace manner and get into a manner big enough to fit the case. Imagine trying to read Macbeth in a parlor tone of voice or attempting to give the right meaning to Lear with dinner-table manners and action. Most students of speech must expect at the beginning of their study to see themselves depart rather widely from the manner and manners they have used most of their lives. Otherwise they will be unimpressive and ineffective. Many will have to forget the advice of parents and teachers to make themselves inconspicuous in public places, and will have to learn their first lessons in assertiveness, aggressiveness, and dignity. At first they will find it hard; but as soon as they realize that public speaking operates under a code distinctly different from the code that governs the dinner-table at home or the social gathering, they will learn the way to acquire effective speaking manners for the platform and the stage.

DESCRIPTION OF THE CONVERSATIONAL MODE

If now all speaking and reading is a form of conversation, and if it also is a matter of the use of body and voice to carry meanings, then the best way to learn what good speech ought to be is to describe what good conversation is in terms of body and voice.

Polite Conversation the Norm.—Necessarily this description must be in general terms; general enough to fit all occasions. What we have in mind at the present juncture is *polite* conversation, the model to work toward if one desires to mingle with polite people. Fishwife conversation, bar-room conversation, bleachers

conversation—all of these are real enough, and direct and natural, too; but it is safer to take our model from the drawing-room, the club parlor, the directors' table, and the committee meeting.

The Body in Conversation.—What is polite conversation like? Let us describe it. First as to our bodies; they are at ease, yet not slouchy, alert without being stiff or too aggressive, tense or relaxed as the occasion requires. Standing, men do not prop themselves by means of the furniture—all the time; having two feet, they use them both; stiffly erect or flexibly informal, they change as the case demands, moving about freely enough to keep from seeming paralyzed or frightened; and they rarely allow their hands to remain out of the conversation—rarely indeed. They use their heads, literally, moving them from side to side and up and down; they corrugate their foreheads, frown, pull down the corners of their mouths, smile, grit their teeth, pucker their lips, wrinkle their noses, blink their eyes, squint, wink—in truth, while the list of facial expressions and bodily activities is a long one, still in polite, proper, gentlemanly, "nice" conversation, which is really alert and outright, seemingly all possible kinds are used and used with propriety. Our model mode allows them all. If one doubts it, watch any company of people in vital, earnest, sincere conversation, when not making a show of themselves or governed by the fear that they will do something improper. Catch them unafraid, at ease, working freely; then note what they do.

The Voice in Conversation.—Then as to voice, in refined, but not tame conversation; there is almost nothing the voice does not do. It goes constantly up and down in pitch, running the whole gamut in one sentence or in one word; or it confines itself—intelligently—to a high or a low or a medium level, with little change at all. Now it drags and now it rushes along like light-

ning, sometimes all fast or all slow, but most of the time very much mixed up; it halts to feel for a word, and, finding it, makes forward to get the sentence finished at one gasp; for the most part it is sprinkled with pauses, for breath, for emphasis, and for getting a grip on the next idea; but it is never jerky to the point of senselessness and rarely unvaried with the precision of a typewriter or a metronome. Also it changes in volume; it grows now loud, now strong, then murmurs and purrs; it strikes some few words with a vigorous thump, but brushes the majority of them with a mere touch; to the loudness or softness of tones it gives abundance of variety, and rarely indeed is all noisy or all soft. Lastly, it uses the voice in all sorts of ways and qualities of tone; with wide-open, relaxed throat, with sharp head resonance or with the booming reverberation of the chest and lower throat; at times it comes to a whisper, a falsetto, a whine, or a growl—true, even in polite conversation; among these various kinds of voice it makes swift changes, going rapidly from one extreme to the other, seldom remaining the same for any very long time.

Modes Vary by Occasions.—All these things, and more, too, the voice does in proper and acceptable conversation. By no means does every one of these activities take place in every new situation, in the use of all modes of speaking. Every new situation calls for its own special combination of activities. In fact, what gives us different types of speaking are the differences in the number and kind of these devices employed; on one occasion such and such are in order; on another an entirely different combination of them. All this is determined by the occasion. For one purpose we are noisy, high-pitched, tight-throated, fast; for another we are moderately loud, first fast, then slow, varied in pitch, and open-throated. To master speech, mastery

must be had over the host of activities of both body and voice.

ASSIGNMENTS

1. Observe the conversations you hear; take notes on the following qualities:
   (a) Simplicity, directness, naturalness.
   (b) Energy, force, violence.
   (c) Gentleness, moderation.
   (d) Brightness, alertness, verve.
   (e) Dullness, monotony.
   (f) Speed, slowness, rate in general.
   (g) Modulation of voice in pitch.
   (h) Animation of body, movement, gesture.
   (i) Tendencies toward display, "showing off."

2. String three incidents on some kind of chain of logical relevancy; use them to establish a single "point." Aim to make the incidents interesting and the "point" impressive.

3. Take notes on speeches you hear; notice the following points:
   (a) Was the speaker "natural," "direct"?
   (b) Was his meaning, as carried by voice and body, at all times clear?
   (c) Can you detect any errors in the speaker's selection of his speaking manner for the occasion?
   (d) Was his manner too grand or too slight for the occasion? too "oratorical"? too academic?
   (e) Was idealization manifest? how shown?
   (f) What marks of a public manner can you identify?

4. Commit to memory a three-minute passage of literature, poetry or prose, and deliver it in the manner of unembarrassed conversation.

5. Witness plays, impersonations, dramatic readings, and mark the elements of speaking that are not common to ordinary chat. Determine the emotional conditions for conversation that would make such a speaking style appropriate.

6. Prepare a three-minute talk to be delivered in the speaking manner you use among your close associates; following are suggested topics:
   (a) My Home Town.
   (b) Why I Am Afraid before an Audience.

(c) My Pet Aversion.
(d) Embarrassments I Have Known.
(e) The Greatest Thing in the World.
(f) The Values Men Fight For.

OUTLINES AS AN AID TO PREPARING SPEECHES

To aid in the preparation of speeches a brief discussion of outline-making is in order. Throughout this book it is assumed that the student who uses it is *for the time being* more in need of training in vocal expression and action than in the use of words or in the acquisition of ideas and thought. The student who is approaching maturity ought to have, and does have, a sufficient store of experiences and knowledge, if he will but use what he has, to fit out all the speeches he can make in the course of a year's training in voice and body. His present problem is assumed, then, to be one in unloading what he already has taken on. The task of gaining more and enough to last for his future career is provided in other courses; in fact, is the work of all his instructors and the object of all his studies.

As an aid to this process of unloading, of telling others what he knows and feels, a few suggestions are offered here as to usable ways of *planning* his material for public speeches. In particular hints will be given as to the effective ways of making an *outline*. This will put more meaning and effectiveness into the recurring assignments calling for speeches throughout the book.

TYPES OF OUTLINE

Several kinds of workable and effective outlines are worthy of attention.

(A) *Outline by Catch-words and Phrases.*—The outline that is merely catch-words and phrases jotted down in a more or less orderly fashion is rather too common; it

is dangerous for the reason that it is too easy. It can be of use only when the speaker is perfectly sure of what he is going to say and how he is going to say it; at its best as props to a speech memorized. In the hands of a novice or a poorly prepared man it leads to foolish meandering and hopeless digression. Men can use it wisely who are preparing for a speech on a subject they know thoroughly and intimately; others had better not try.

To use such scattering hints successfully one must satisfy three conditions: (1) he must have an abundant supply of material at hand, (2) he must be able on the instant to abandon the useless and select out the worth while, and (3) he must be skilled enough in speaking to be able at all times to gauge his time aright, apportioning the proper interval to each topic and arriving at the close the moment his time expires. Otherwise he rambles through one passage, hurries over another, and usually runs past his stopping-point—one of the worst sins a public speaker can commit.

Yet past masters often use it with complete success.

EXAMPLE OF OUTLINE BY CATCH PHRASES AND WORDS

Subject: *Training Men for Public Life.*

I. Need
   (a) Very great at present.
   (b) Nation-wide in scope.

II. What we now have
   (a) in politics
      1. poor leadership
   (b) at Washington
   (c) at various state capitals
   (d) in city government
   (e) legislators
   (f) courts.

III. Universities and public life
  (a) helpful
  (b) not altogether efficient
  (c) their burden
  (d) improvement.

IV. Hope for betterment.

Plainly such a chart or schedule is full of pitfalls for any but the most skilful. Novices do well to try another kind.

(B) *Outline by Enumeration.*—A common and more or less serviceable device is merely to enumerate the items of the discussion: "points" to be established, situations and personages to be discussed, places to be described, events to be narrated. This is most useful where the audience is already interested in the theme and can readily apprehend the connections between the parts of the speech in the order given.

Its greatest danger is that it is the lazy man's way. All too often we hear, "I have just four things I want to say," and then follows the enumeration of incoherent, capriciously chosen, and often irrelevant "points," without Unity, Coherence, or Emphasis.

EXAMPLE OF OUTLINE BY ENUMERATION

Subject: *Great Emancipators.*

(A) Socrates.
(B) Jesus.
(C) Savonarola.
(D) Luther.
(E) Cromwell.
(F) Washington.
(G) Lincoln.

(C) *The Brief.*—The brief is well approved as an outline for *formal exposition* and *rigid argument.* But as a general outline it has very narrow limits; it can be used successfully only under one condition—when the audience is keen to find the *solution of a problem.* It works successfully on a careful judge studiously weighing two opposing sides of a case, on a college or business official studying the explanation of a plan or a change of policy, on a seminar anxious to learn the right conclusion to a mooted point. On anything else it produces an effect that is dull, wooden, heavy, dehumanizing.

Its greatest advantage is that it has a bull's-eye for a target, and not a whole landscape, as with chance topics or hit-or-miss enumeration.

EXAMPLE OF OUTLINE BY BRIEF

Proposition: America's need of trained public officials is a challenge to our colleges and universities.

Introduction:

I. America greatly needs educated leaders.
   (A) The present time especially calls for men who can lead wisely.
   (B) This need is felt from one end of the country to the other.

Discussion:

I. Our present leaders are mostly out of touch with the spirit of the people.
   (A) They were elected on issues not now current.
   (B) They are too much interested solely in keeping in office.
      1. They see only the next campaign and not the real issues of the country's affairs.

II. This inefficiency applies to all phases of civic life.
  (A) Our national government at Washington is faulty.
  (B) In our state capitals are mere politicians.
  (C) Our cities are governed too often by mere officeholders.
  (D) Legislatures are made up of men downright ignorant of the science of government and economics.
  (E) Courts are manned by men of economic and social bias.

III. The fault lies largely with the kind of instruction given by colleges and universities.
  (A) They do not sufficiently impress students with civic responsibility.
    1. They put too much emphasis upon selfish achievement.
      (a) encouraging the acquisition of wealth
      (b) arguing for an aristocratic and intellectually superior upper class.
    2. Their teaching is carried on by men many of whom are not politically and socially minded.

IV. No other agency can do so much for the political redemption of the country as the colleges and universities.

  (A) They influence the selected young men and women of the country.
  (B) They can teach high ideals and the habit of forward-looking freed from inhibiting entanglements.

(C) They can work for the future and not the present only.

Conclusion:

It is evident, then, that institutions of higher learning have a duty to the nation to give better instruction in civic consciousness to the students intrusted to their care.

(D) *Sentence Outline for Time and Space.*

For Time: this device is useful when the speech is chiefly narrative or historical.

EXAMPLE OF OUTLINE FOR SEQUENCE OF TIME

Subject: *Mexico's Troubles.*

1. Under Diaz Mexico was in bondage.
   (a) Virtual slavery existed among 80 per cent. of the people.
   (b) The country was turned over to the rich hacienda owners.
2. Yet Diaz gave stability of a kind.
   (a) Banditry was at a minimum.
   (b) Foreign relations were conducted smoothly.
3. But Diaz made enemies enough to overthrow him.
   (a) Priests were opposed to him.
   (b) Favoritism added yearly to his enemies.
4. He was finally driven out by Madero.
5. But Madero was shortly murdered.
6. Huerta then took charge as dictator.
   (a) Effected a kind of stability in the manner of Diaz.
7. But gained the hostility of the government at Washington.
8. And was in turn driven out by Carranza.
9. Carranza ruled only loosely in large parts of the country.

(a) Several states not under his authority.
(b) Hostile bandits and generals opposed him.
(c) His hold at best precarious.

10. No one can predict Mexico's immediate future.

For Space: this is usable for descriptions, "word pictures."

EXAMPLE OF OUTLINE FOR ORDER IN SPACE

Subject: *The Argonne-Meuse Battle.*

1. The American armies were stationed toward the right of the Allied lines.
   (a) from St. Menehould to Pont-à-Mousson.
2. The key points were the Argonne Forest and Verdun.
   (a) The Argonne Forest lies at the extreme west end of the American line
   (b) Verdun almost in the center.
3. Two main problems confronted the Americans:
   (a) At Verdun to overcome an elaborate system of fortifications, and to capture the heights along the River Meuse.
   (b) In the Argonne Forest to drive the Germans out from strongly intrenched and heavy woods.
4. The American plan of battle was a large turning movement:
   (a) The right wing at Pont-à-Mousson was to hold as an axis.
   (b) The center was to go forward up the Meuse.
   (c) The left wing was to swing around to the east, or right.
5. This necessitated fighting first through the Argonne,
   (a) so that the left wing would thus always be in the advance.

6. Consequently the hardest fighting was in the Argonne Forest
   (a) and is the most memorable part of the battle.
7. Yet equal in importance was the struggle northward up both sides of the Meuse.
8. The result was that with the Forest cleared, the Americans were able to sweep around to the northeast,
   (a) thus accomplishing a great turning movement.
9. When the Germans saw that they had been turned and that their lines were threatened from two sides they called for the armistice.
10. Thus on historic November 11th the troops at the extreme left, or west, were farthest within the former German lines; with the American line extending southeast from Mouzon through Montmédy, passing a little south of Conflans, and on down to Pont-à-Mousson.

(E) *Outline by Use of Complete Paragraph.*—For making a point or for defending a proposition the best possible form of Outline is the *Paragraph.* This is unquestionably the best device for insuring Unity, Coherence, and Emphasis. The case should first of all be stated in a single comprehensive declarative sentence, a Proposition; then this Proposition, used as a Paragraph topic, should be amplified into a paragraph containing about as many sentences as there are to be paragraphs in the speech. These topic sentences should be arranged in order so as to give *emotional* sequence, or Emphasis, and *logical* sequence, or Coherence.

With an outline such as the following no speaker who adheres to it can get off the subject, become illogical, or use a downhill emphasis. He can move from a safe beginning to a gripping conclusion, can keep his logic

coherent from beginning to end, and can apportion his time fairly and profitably between the respective parts of the speech and the speech as a whole.

EXAMPLE OF "PARAGRAPH OUTLINE"

Subject: *Providing America with Trained Officials.*

Proposition: America's great need for trained leadership is a challenge to our colleges and universities.

Outline: (1) Seldom has there been more caustic criticism of men in high office. (2) At a time of great crisis lawmakers fight for mere partizan advantage. (3) The reason is that we are governed by men not elected to meet the present issues and who, therefore, are out of touch with the times. (4) Worse, these office-holders do not represent a high level of special training for government. (5) So if the problems that now press for solution and those soon to arise are to be met, a new type of office-holder must be found. (6) This new type must combine expert knowledge of government, economics, and sociology with the ability to get elected. (7) This means that he must have studied politics deeply and must at the same time be able to speak and think in the language of the common people. (8) Such training can be given only in colleges and universities. (9) This great need, then, will be best served when colleges and universities turn out socially-minded men and women trained in the science of government and skilled in speaking to the masses.

IV

ACTION

ACTION THE FOUNDATION OF SPEECH

Body or voice, which should be studied first? First ask, Which is mastered earlier in the struggle to learn how to communicate? Clearly the body; true of the race and of the individual man; primeval man communicated by signs before he ever talked, and children get control of their sign-making apparatus before they can control the apparatus of voice. If all children could get and keep a mastery of the body, arms, legs, viscera, head, and face there would be few poor speakers in the world. It seems almost safe to say that all speech difficulties get their origin in defects of bodily structure or of mastery of bodily parts. Hence in the study of how to improve speaking and reading the body properly comes, in point of precedence, ahead of voice.

Action an Aid to Speaking.—To meet the issue of how much bodily activity is acceptable, observe men going about their business trying naïvely to get the best results they can. The lively ones are lively in bodily action as well as in mental alertness; in fact, as we shall see, live body equals live mind. It is a simple fact that most successful speakers, men who actually win and influence audiences, are, on the platform, alert, animated, never at rest, always doing something with arms, hands, legs, head, and face. Also it is easy to note that almost any

speaker who is active on the platform—within moderation—gets results, receives his full measure of success; some of them, by very virtue of this bodily alertness, get more of it than their message really deserves; while many inert speakers with vital messages fail to get a hearing worthy of their learning or of their mental and moral greatness. From such we can see that obviously action at least pays; audiences like it; it is plainly valuable in establishing good communication.

Not only is this a matter of common observation, but it is based on a fundamental psychological fact. "Live" speaking, just referred to, is in reality *emotional* speaking. There are very few occasions, if any, when effective speaking is not emotional. The fallacy in dry-as-dust style, or the "academic" at its barest, is the attempt to offer speaking that is unemotional. Strictly there can be no such thing; this is why there are college lecturers who become amazed that their students do not seem to grasp what they say; pearls before swine, possibly. The point is that the student does not feel himself a party to an act of genuine communication, for the very reason that the situation is rifled of those qualities that give it its emotional verve and snap.

Emotion a General Bodily Activity.—An emotion is described [1] most simply as a general setting off of a burst of actions all at once. In the more intense emotions the whole body is set in motion; head jerks, arms fly about, trunk does any number of things—chiefly internal, but having a great deal to do with the state of mind—legs stiffen or weaken, take to flight, or give out entirely. So whenever the speaker gets emotional—and he always does so if he is alert and in earnest—he

[1] Watson, *Psychology as the Behaviorist Views It*, 1919, p. 195: "An emotion is a hereditary 'pattern-reaction' involving profound changes of the bodily mechanism as a whole, but particularly of the visceral and glandular systems."

is muscularly activated all over his body, or at least in the larger number of his members; most of the time, though, all over.

It is so necessarily, for one of the factors in an emotional performance is the secretion of a juice by a ductless gland, which gets into the blood, and so effects the whole body. These juices have two general affects: to excite, as in anger or fear, when something in the blood animates the muscles after the manner of alcohol or caffein; and to depress, as in grief or despair, where something in the blood slackens the muscles after the manner of an opiate or a sedative.

How, then, can a speaker ever communicate warmly, even hotly, if his voice and words are warm and his body cold? The answer is that in reality it cannot be done, and is not even tried among men endeavoring to settle interesting and vital affairs. Judd points out:[1] "There is no such condition as one of absolute rest of the hand muscles. . . . Experiments with ouija-boards show that the hand moves in thinking"; and it is not the hand alone, by any means. No speaking can be fully live and animated unless the liveness and animation are displayed by the thinking mechanism—the voice *and* the body. Of these three the body is the one to come first in time. It must; the emotion felt, which gives the speaker his urge to demand a hearing, is altogether bodily from crown to toe; and from crown to toe action is needed to give the thought adequate meaning for the listener.

Action Makes Prompt Appeal.—That the body goes before the voice is true for yet another reason; an audience almost always sees a speaker's body before it hears his voice; and from the very start what he does visibly or does not do communicates meanings to the

[1] *Psychology*, p. 186, 1907.

audience. A speaker cannot walk out upon the platform, sit down in his chair, approach the audience, cannot sit still, or stand, even as immovable as a post, without telling his observers all manner of things. Being silent, he yet speaketh, and there is no way he can avoid it, because lack of movement can be as eloquent as movement over the whole platform.

The Eye Quicker Than the Ear.—Things seen are always more likely to carry meaning than things heard; the eye is almost in every case a keener interpreter than the ear; and we can more easily be confused by a medley of sounds than by complexity of visual objects. We hear very slowly. The eye usually apprehends a sentence or an idea at one reading, whereas the ear apprehends best after much repetition. Public speaking uses repetition and restatement much more than does written composition. Also, public speaking must be at a much slower rate than one expects to read from the printed page. This accounts for the great popularity of the picture-show over the spoken drama; people can understand it more surely and quickly. Actions speak louder than words, we see. Speech without action is particularly hard on the hearer; it is for the highly educated only, especially people of sedentary habits, and most especially those who have had much practice in listening to public addresses. Unless you are sure that you shall speak only to listeners trained to be a kind of Quakers, better add to the power of your thinking and of your voice the power of an alert, energetic, yet controlled body.

The Academic Manner Hardly Typical.—A word of warning is in order here. Most teaching of speaking is carried on amid academic surroundings; what more natural than that academic standards should there be dominant? But it so happens that the academic world has some notions about the use of the body in speech that do not square with general experience off college

campuses, mostly the result of fears and special emotional complexes. The coldly academic attitude seems to assume that arms, legs, and trunks are bothersome, that to exert them in public is not good social form. But it would be well to remember that much of academic lecturing is not a good form of live conversation; it is too often, and typically so, dry and formal and marked by repressions. Then it is addressed often to hearers who are under compulsion to listen and who are so busy taking notes that the speaker's action is left out of the equation.

Students who intend to become merchants, preachers, engineers, leaders in civic life would do well to get the poorer kind of academic style in its rightful place; it fits only one spot—the college class-room—and, unless you propose to confine your speaking to these narrow conditions, a broader conception of the privileges and obligations of the speaker is vital. The same warning can be given against the specific oddities of stump-speaking, sermonizing, camp-meeting evangelizing, and selling Indian medicine on the street-corner. But to these types the student is relatively little exposed as against constant contact with teachers and college lecturers. It will pay every student to keep his future life-work in view, and remember that most audiences cannot be assumed to be hungry for your doctrine—the theory manifestly behind some academic lecturing; that the great majority of audiences are by no means keen, so that in most situations a vital, alert, animated body is a capital asset for effective speaking. For, as some one has said, "People in large crowds hear best with their eyes."

Listeners Seated Are Not Alert.—A person who is sitting is well on the way toward going to sleep; he has already relaxed the fundamental muscle systems—back and legs. Many men cannot sit without forthwith dozing off; and all men are reduced in alertness by assuming the sitting

posture. So that it is always safe to predicate of an audience sitting in their more or less comfortable seats or pews that they are mentally relaxed, void of great alacrity or liveliness. Being thus slack-twisted, an audience cannot be roused to an interest in what is being said except by intense methods. The thought may be a matter of great interest, or shocking; the speaker may have a full, powerful, richly modulated voice; else, lacking either of these, the speaker must give the audience something through the eye to keep it alert. Any speaker who has no thrilling message and who lacks a Websterian voice would do well to look to the activity of his body to furnish the means for insuring himself a fair hearing. He has every right to expect his audience to go off to sleep, or to go wool-gathering, if he does not give them some adequate means of keeping them, at least figuratively, on the edge of their seats.

Listeners Standing Are Less Inert.—A standing audience is situated better; it is not on the direct way toward sleep. One can easily observe that audiences standing are not so likely to be inattentive or indifferent. The goal that a speaker might well set for himself is to get the audience where it is as alert as if standing. When a speaker can get sitting auditors to lean forward on the edge of their seats, or, better yet, to rise from their places, he may know he is getting from them a maximum of results. The best effects are gained where the audience starts off in an alert frame of mind and is held to the same degree of alertness. This can be accomplished only by the use of every device known to the art of speaking; very rarely will it ever occur that intense listening can be had unless the speaker gives a proper exhibition of activity of his whole body—thinking mechanism, the voice, trunk, and limbs. The best results come when the speaker captivates the eyes of his auditors.

Bodily Alertness in the Speaker Increases Alertness in His Speaking.—An even more vital need for cultivating control of the body for speaking exists; competency in speech depends very greatly upon general bodily alertness. Disorganized body equals disorganized speech mechanism; this is an equation that can be counted on almost absolutely. People who stumble and fumble in their ordinary conversation are the very ones who bungle with their hands and cannot keep their feet where they want them.

The close relation of general bodily set or attitude to any special frame of mind is illustrated by the wisdom of the English major who in a strike disturbance was compelled to order his men to shoot at their own friends and relatives. He first marched them around several blocks in full march step, next put them through some maneuvers until they were so responsive to the military attitude that they could be trusted to obey the harshest order.

It is an odd fact, but worthy of note here, that skilled athletes and good dancers almost never mumble, mouth their words, or halt in their speech. Mind, this is not touching on speaking in public, for the best of bodies and minds go wrong there, in the presence of others, where emotional complexes can disrupt the most nicely adjusted systems. But show us a person who is handy all around and all the odds are that he will be able to use his tongue fluently and clearly in unstrained conversation.

General Bodily Facility Signifies Facility in Speaking.—This all comes about from the soundest of psychological foundations; it goes back to the order of development of the muscle systems of the body. Psychology insists that the muscle systems that are trained first have most to do with our future behavior, hence the power over our lives of heart-beat and the action of the lungs.

Less vital, but not to be escaped ever, are the muscle systems that govern our earliest volitional actions, like sitting up, walking, handling things, or moving the head around. These accomplishments all come earlier than the volitional use of voice for speech; so that when the child first tries to talk it does so at the same time that it does all the other things it has already learned. Thus its acquisition of the ability to talk can in no wise, except in abnormal cases, be separated from general bodily action or be made independent of it. When the child says "Goo" in its eloquent fashion, in addition to exercising its throat and lungs it also tightens up its body, waves its arms, curls up its legs, and twists its head in all manner of ways.

Children's Actions Are All General, Hence Emotional.— Every action that a child makes is in effect a general action; eye, neck, arms, trunk, legs all work together; it is only after some years that it can with any success limit the actions of any one of these. The school-boy learning to write will kick his feet, bend his back, screw his head around, and try to poke his tongue through the side of his face. Later he learns to use his arm only; at least so that no one can detect all the other little motions that go on unobserved of others. As to speaking, it is only after considerable effort and after many cautionings that the child can speak without getting wrought up all over. Nor does any man ever get to the point where his whole body will not break into veritable spasms under the attempt to speak under emotional conditions. That is what ails the stutterer and the stammerer; speaking is too emotional for them; they can do nothing but lose control all over the body, and, being uncontrolled in the muscles of the whole body, they are naturally uncontrolled in the muscles of the voice. This also is what makes men tremble on the platform, or sweat all over, or become immensely

fatigued by a twenty-minute talk before an audience. They are at work all over the body.

Balanced Speaking Needs a Balanced Body.—Yet this rule must not be misunderstood; it says that effective coördination of arms, legs, back, and head implies the ability to speak easily and understandably; that lack of coördination leads to mumbling, indistinctness, stuttering, stammering, and all the various forms of mouthing one's words. But let the emphasis be upon *clear and meaningful* speaking, not upon mere glibness, garrulity, verbosity, or senseless jabber. Fidgety people often talk fluently, but not interestingly or with enlightenment. Also it applies to comfortable conversation and not to speaking under high tension or great strain.

What is more natural than that an earnest, wide-awake man, who really desires to communicate with others and to insist that they get his point, should lean forward, thrust out his chin, stiffen up his back, and point a finger or shake a fist? It is the only way he has ever learned to communicate his ideas effectively; and to deprive him of the chance to do it in this way almost deprives him of the chance to communicate freely and easily. As soon as you restrict his arms and legs you restrict his speech. There is vastly more sense than nonsense in the reputed Frenchman's remark, "Let go my hands; I want to talk!" It is not a matter of nationality; all alert men are built that way.

Active Speakers Are Usually Most Interesting.—After all, observation is the best way to get evidence on this point. Listen to the speaking of the man who believes firmly that he ought not to use his face, arms, or body in speaking; then listen to the conversation of the man who has no such inhibiting theory, who is not afraid to "talk all over his body." Hear the speaker who stands like a post with dead arms and limp body, and who

merely pokes his hand about or slumps down on the platform or the furniture. Then listen to the man who takes a posture that fits his words, who uses his arms and hands in support of his voice and his ideas, and whose body is a part of the thought he is communicating. Here is the man who can always talk straight on; sometimes too well if he has not been taught to moderate his garrulity or tone down his glibness. This is all apart from the alertness or vitality of his train of thought, the interestingness of his message; it merely applies to his use of the body—including voice—in speech. The man who is muscularly attuned all over is bound to be easy in his speaking manner.

Only practice, and much of it, will ever enable the majority of students to get their whole bodies under control enough so that they can stand up easily and comfortably and make other people understand them clearly and appreciatingly. They must practise action, both of body and of voice, for what is the voice but the response of certain muscle systems, all bound up in the interlocking hierarchy of muscle systems with eyes, face, head, neck, back, arms, and legs? Bodily action cannot by any sound theory of speaking be relegated to even a second place.

Action Particularly Helpful before a Crowd.—Still another reason is dominant why there should be considerable study of how to control the body. The very nature of a mixed audience puts a premium upon bodily communicativeness. If in the presence of an audience what the speaker does counts often more than what he says, then the more mixed the crowd is, or the larger, the more significance is given to his visible actions. A crowd is made up of people reduced by the presence of others, most of whom are comparative strangers, to a very small number of primitive processes. It is full of fears, restraints, inhibitions; it cannot reason well,

it is easily distracted by the great number of things going on all at once; it is more like a child than a man, a savage than a person of cultivation. Then like a child or a savage it reacts to bodily movements more readily than to words; movements are simple, words are highly complex.[1] Before large gatherings only simple words are effective; but actions are always simple, therefore just right for such audiences. Amid the excitement, emotional distraction, and general bodily strain of a large gathering or an excited crowd, action is even more vital than sentiments and ideas.

Actionless Speaking Only for the Sedentary.—So the speech philosophy that grows from this is that actionless speaking is only in order among the most calm, judicial, intellectual of audiences. Before mixed crowds, or people not highly sophisticated, men and women who lead active physical lives, but much less active thought lives, it is out of place. To get a maximum of success with a lifeless body is not possible; by standing like a post, or by slumping over the furniture. Nor is it possible where audiences are in any way under a strain. Only where men are exceptionally schooled to inertness, or where they are gathered in informal, congenial, and sympathetic groups, can a speaker be effective while lifeless of body, weak of back, and inert of arms. Where "shop talk" is in order, inertness may be no bar to effectiveness, but even the really interesting shop talkers are awake in body—head, arms, torso, and legs. The need of action is at a minimum where the audience cannot see the speaker—the most typical case is that of the college lecturer speaking to students so busy taking notes that they have not time even to look up. Such kinds of speaking are very few and rare outside the class-room.

---

[1] G. J. Romanes, *Mental Evolution in Man*, chap. vi.

Novices Suffer from Excess of Activity.—To most students training of the body for speech is not easy; they are too much given to emotional complexes—fear, bashfulness, lack of confidence, a sentiment for excessive quietism inculcated by lessons in manners for the parlor and the dining-table. They have been taught, with severe lessons sometimes, not to make energetic or swift movements, especially in the presence of others. Also every man is just enough like the rabbit or the robin, so that when he is greatly frightened his first impulse is to "freeze," to make no motion that will attract attention. With green speakers this obviously represents the lack of a really communicative attitude toward the audience. A speaker ought to be reaching out to get his hearers, eager to get in touch with them, even to mingle with them; but the shaking, stammering novitiate on the platform giving one of his earliest public addresses has little inclination to get in touch with the audience; what he wants is to get away from them; he would much rather run. In fact, that is what half of him is trying to do when he shakes and quakes.

But even so calm and courageous a speaker as Wendell Phillips said that he never approached the moment before making a speech without wishing that the floor would open up and let him down out of sight. In fact, every speaker worth listening to ought to have a mixture of feelings; first, an eager desire to get at that audience and give his message; secondly, an earnest fear that maybe he is not good enough to assume to teach and guide them, and a powerful respect for their dignity and worth; thirdly, the determination that, come what may, he will give them the best he has. If he maintains this attitude, let him tremble in the knees, yet he cannot be driven from the platform with anything short of bayonets, and he will win the respect of the

audience by disclosing his courage and his respect for them.

How Much Action?—The amount of action advisable is always to be estimated in terms of the amount of dignity that befits the occasion. Great dignity uses a minimum; informality may use all it wishes to. Great occasions are stately in their reserve of action; everyday affairs use action lavishly. Formal functions keep arms and legs and thorax in specified, conventionalized places and allow them only specified movements: informal occasions allow free play of impulse and bodily action. There is no set rule—all is relative: the answer is always found in the occasion, the situation. The only flat rule is: *the most acceptable speakers speak with the whole body.*

GRACE AND AWKWARDNESS

Assuming, then, that action is necessary, and rather a good deal of it, what are the tests of acceptable action? Clearly a primary one is that of grace: graceful carriage, graceful movement, graceful posture, graceful gesture. So what is the nature of grace?

Grace Involves Economy.—Says Prof. Max Meyer:[1] "The disappearance of awkwardness is generally equivalent to the dropping of all movements unnecessary for the end in question. A graceful motion is simply a motion no element of which appears to be superfluous. The acquisition of graceful motion means motor condensation." Herbert Spencer defined grace as the least expenditure of motion possible. This definition has been challenged, and rightly;[2] the observer does not see grace in a movement merely because the movement is the acme of economy; to be graceful it must at the same

[1] *Fundamental Laws of Human Behavior*, p. 90.
[2] George H. Browne, *The Æsthetics of Motion*, 1917.

time reveal to the eye enough strength to insure the successful accomplishment of the action. Accordingly, *grace is economy of motion without sacrifice of an adequate display of strength.*

Spectators Become Imitators.—The reason for this is found in the psychology of perception, or interest, or attention. Why does one action influence observers while another leaves them unmoved? Why do we enjoy one action and dislike another? It is all a matter of perception, the ability to comprehend what is going on, the capacity for understanding and appreciating. Perception is a participating function; it is a process of reproduction; it is a form of imitation. Behavioristic psychology teaches to-day that whatever is grasped or apprehended, whatever makes an impression or "takes," does so by impelling the observer *to try to do the thing he is observing.* If a spectator does not in some way reproduce the act of the speaker or actor before him, it is proof that he is not interested, is indifferent, has fixed his attention on something else; in other words, he does not "get" it.

Such Imitation Is Substitutive.—Such reproduced action is of course not copied by the observer in precisely identical form; it is done incipiently, representatively, diagrammatically, symbolically, in outline. Observe the crowd at a football game leaning toward their side's goal, and you get the psychology of perception in its most patent form. When we behold jumping, vaulting, dancing, throwing, almost any of us can catch ourselves trying to go through the same movements; cases can readily be found in which the movement is plainly obvious. No less present is it, however, in other instances where the action is not so easily detectable. But if there is perception, apprehension, understanding, there is action, open or incipient.

So that a moving, bending, gesturing speaker asks

his audience to move, bend, and gesture, too. Some of the things he does—most of them, in fact—experience has taught them how to do. They know, in their muscle systems, how those actions ought to be done, how much exertion is required to do them. Therefore they subconsciously can tell when the showing of muscularity is sufficient and when it is too great or too little. Actions that they themselves cannot perform mean nothing to them; in the presence of such actions they are indifferent, they lack attention, and have no concern one way or the other. Or else, trying to perform them, they fail, and promptly feel uncomfortable. In any case where the action does not impress their muscle systems as suitable for the action there is a feeling that it is not right. This is equivalent to saying that the action is not graceful; *for a graceful movement is one which leaves the observer feeling that it is being done the precise way in which he himself would do it.*

Gracefulness Is Pleasing Only to Normal People.—To an audience of people bi-laterally unsymmetrical, or born with one arm, or paralyzed on one side of the body, that which the normal man calls grace would be distinctly awkward; to them the normally awkward would part of the time at least appear graceful. To speak truth, many people are in some bodily way non-symmetrical; accordingly, it is easily possible for a performer or speaker to be too graceful for the occasion. Then, too, there are occasions and ideas that call more for awkwardness than for easy grace. Also it is by no means true that awkwardness is always out of place. An awkward audience can easily react more readily to an awkward speaker than to a graceful. Yokels, bashful youths, and bookish or sedentary men are likely to be a bit uncouth in their actions; as a consequence their taste in the bodily movements of speakers rather passes the comprehension of other people. Also it is common

enough that a speaker or actor tries purposely to represent awkwardness and lack of grace or ease; then he is uncouth and ungraceful very properly. But before athletic, dancing, physically attuned observers grace is essential; without the combination of ease and strength that stirs in the observers the same type of movements the performer makes there is no impression, no reaction, no understanding. Bodies well trained to action determine at sight whether the thing being done is done well, neither too much nor too little.

MUSCULAR TENSION

Action Requires Muscular Tension.—The first thing to note in the analysis of action is that it depends on the use of the muscles. Now there are just two things that can be done with muscles: they can be hardened or they can be relaxed. The making of movement of any kind involves hardening. So it is plain that in bodily action there must be considerable use of hardened muscle. Enough energy must be put into muscles to make the movement as forceful as the thought demands. In changing position, in gesturing, in facial expression there must be a constant exerting and tightening of the muscles used. So we may offer as the first requirement of action a use of tension of muscle enough to carry the right suggestion of strength; to insure that the meaning carried shall be definite and forceful enough for the thought intended.

Relaxation Needed.—Then, obversely, we must note the need of relaxation. The use of muscles means that from time to time they must be relaxed. In fact, the relaxed state is the normal; we tighten up only under motivation, when we have a special reason for it. Most students, however, once they get before an audience and try to make a gesture or to effect a change of position,

are one hard muscle from head to toe. The result is only awkwardness; a speaker in such a predicament carries nothing but the wrong kind of meanings. What he actually succeeds in expressing is usually the opposite of what he intends. He usually wants to give a representation of a leader of men directing their thought; what he actually discloses is a badly frightened novice making absurd postures and foolish movements of the hands, legs, and face. His intended meaning fails to get to its intended mark.

Strength and Ease Both Necessary.—This enables us to say, then, that the two requirements of action are *Strength* and *Ease*. To assert this is almost to speak in a paradox; the two ideas seem contradictory. But the way to state the case properly is to say that the effective use of the body for expressing the right meaning is a *judicious combination* of ease and strength. The very making of the movement necessarily calls for strength; but the confining of it to only such muscles as are needed and only in the right degree calls for ease.

Grace Is Coördination.—Grace is nothing more than a happy combination of ease and strength. Flabby action is seldom acceptable; action that is stiff and too vigorous is no more so; though there are times when a limp flop expresses just the right meaning, and other times when a stiff poke is precisely what is needed. So we may not say that either is altogether wrong or altogether right. Effective action under any and all circumstances calls for every degree of vigor and every degree of relaxation. The only rule that can possibly stand is the rule that calls for *the combination which suits a given case.*

Ordinarily, the more tension one uses the less graceful one is; grace is almost always accompanied by perfect freedom of all muscles and joints. If grace in action and gesture is to be defined as a maximum of relaxation consistent with the necessary amount of strength, then

action, gesture, and movement play their part in expressing thought by first employing enough muscles to show the right meaning, but at the same time keeping as many muscles out of the action as possible. There are two kinds of awkwardness; one the result of too much stiffened muscle, the other the result of too much relaxation.

The Cure for Awkwardness.—The cure for stiffness is relaxation; the cure for flabbiness is an increased tenseness of muscle. Some speakers stand as if they had only a tow-string for a backbone, as if their hips were almost dislocated, their elbows useless, and their fingers crippled. Any one of these defects can be overcome by the right amount of tensing in the muscles concerned. Other speakers stand like a ramrod, with knees aggressively stiff, back painfully straight, shoulders muscle-bound, elbows looking as if they could not bend, wrists rigid, and knuckles and fingers like so many unjointed bones glued together or sprawled out in all directions. The cure for such boniness is to relax the muscles that control the joints involved. Ease *and* strength; this is the ideal to be sought. Action means nothing unless it is strong enough for the thought; and it brings meanings that are faulty if it is unpleasing to the eye.

Action Should Carry Thought.—It must not be forgotten that assuming poses and making gestures is only a means of enforcing the meaning. As soon as posture or action becomes an end in itself it invariably becomes ridiculous; it is exhibition only; it gets in the way of communication. As soon as a gesture comes between the hearer and the message it is a failure and a nuisance. But the right gesture or the appropriate movement of the body, adding to the thought, or being itself the carrier of meaning, is an indispensable help to both speaker and hearer.

STAGE FRIGHT

Stage Fright Is Over-exertion.—Very much akin to the problem of grace and awkwardness is that of stage fright, inasmuch as both have to do with the speaker's muscular activity. Stage fright is a matter of too much muscularity; hardly can it be a matter of too little. Obviously it is an affair of emotion; emotion superabundant. If an emotion is a general stir-up of bodily action, then stage fright is a case of too much general stir-up. It is a clear mark of lack of training; for training is a matter of learning how to do things without doing them all over, to do them with part of the body only. A man frightened or angry or in love forgets how to act by parts and goes at it with the whole body.

Now speaking in public is a matter both emotional and intellectual; one simply cannot escape getting the whole body into it, although the speaking is likely to be best when there is localizing of activity. Under the influence of stage fright the intellectual focusing departs, and nothing is left but a general, evenly distributed explosion, often painfully intense and violent. Under a deliberate—intellectual—speaking manner certain parts of the body ought properly to be taut and others slack; but in stage fright everything goes taut or slack at once. Trembling of the knees occurs because more muscles than are needed to keep one standing up are set in motion, one set of muscles trying to pull the speaker down at the same time that another set is trying to hold him up. Sweating is the result of too much work all over; likewise with hard breathing, visceral disturbance, and gasping for breath. The arms tremble because they want to hold still and yet wave about at the same time; the back and hips get stiff through an overplay of the exertion needed to keep them at their task of holding up the body.

The Cure Is Relaxation.—The cure for stage fright

is simple enough in the telling; hardly so in the application. It is this: relax whatever muscles are not needed to accomplish the thing you are trying to do. Use enough energy in the legs to stand on, and no more; those muscles which by their opposition cause the trembling at the knees must be relaxed; the legs must be content to stand and not run. Reduce the extra muscular tension in the back and hips; so also the tension of the arms, hands, and especially of the neck and face.

The cure for those speakers whose fright is genuine and extreme and seemingly hopeless is in beginning to speak while limp all over, except for the vocal apparatus. Start freed of any possible excess of muscular tension. Then gradually add a stiff back, legs strong enough to hold the body, arms falling just in place, but nothing more. Do the same with the rest of the muscle systems —hands, neck, and face. Practise this sort of thing until you have achieved control over each of these systems and can throw each into or out of gear as you please. Such control is the essence of intellectuality, mental strength, self-possession. It is the opposite extreme from the baby's general explosion; for he lives in a constant state of stage fright. This is the case even when he howls, for one of the surest manifestations of fright in some green speakers is a disposition to roar. The cure is far from easy, either for the baby or for the student; but except for psychopaths it is entirely possible always.

Audiences Chiefly Sympathetic.—One other bit of advice for the frightened novice is valuable; your audience will not hurt you. Not one audience in ten thousand ever does anything unpleasant or harmful to the speaker. In all probability your audience is just as anxious as you to see you stand up like a man and do well. But they positively do not throw things or cause injury; not

in your kind of society. So trust their good will and satisfy their prayers for you. Faith in them and faith in yourself are the best mental cures, to be applied with the bodily cure outlined above. The two combined ought to work salvation in even the worst of cases.

ASSIGNMENTS

Constant Practice Necessary.—Grace and strength can be acquired only by constant practice and study of one's actions. Learn to criticize your own movements and know what you are doing in practice. Get your limbs and body so well in hand that your whole body *automatically* reacts to what is going on in your mind. Cultivate that coördination between body and mind that suits the action to the word in the right degree of both ease and strength. Learn to think with your hands, trunk, legs, and neck. Make your movements expressive of the meaning you have in your mind. Work before a mirror and observe what you look like while in action.

1. Image situations into which you might be thrust and then get the right bodily set to meet them. In every case aim to be energetic enough to suggest the thought you have in mind, but watch yourself to see that you are not indulging in an over-use of stiffened muscles. Study every limb and joint to see if it is playing its part in getting the right coördination. Work for automatic action. Image yourself

accusing some one
defying a mob
pleading for your life or the life of another
facing an object of great frightfulness or danger
asking a friend for a favor
refusing some one's petition
insisting that you are right
demanding that men listen to you
uttering a protest
warning one of danger
pointing out the truth of the matter
telling how it all happened.

2. Do a moving-picture act. Devise a story that you can carry by means of movement alone, and try to act it so that it suggests to observers the meaning you intend. Keep studying yourself to learn where your restrictions or excesses lie; then try by repetition of the

action to overcome them. Continually work to get a coördination between your mental processes and bodily action. Notice how much more easily the mind works when the body is rightly set for your thought. Also observe that feelings of reserve, bashfulness, and awkwardness wear off as you gain facility in getting body and mind to work in unison and harmony.

3. While viewing exciting picture plays, games, circus, or vaudeville, or any other kind of alert bodily movement, observe the tensions and strains in your own body.

Analyze these and describe them.

4. Stand as before an audience and ascertain as far as possible what is the best combination of ease and strength necessary to a good platform presence.

5. Indulge in any exercise that brings into play a large number of the muscles of the body; games, gymnastics, setting-up exercises, esthetic dancing. All such activities help greatly in removing inhibitions from the mechanism of speech. These are always carefully cultivated in special schools for expression and acting, and are at the bottom of much of their most successful work.

6. Prepare a three-minute speech. Deliver it with interest and enthusiasm; keep the body meanwhile relaxed enough for ease, but tensed enough for the energy you feel and wish to show.

Suggested topics:

(a) A Needed College Reform.
(b) A National Need; A State Need; A Municipal Need.
(c) My Political Hero.
(d) What Religion Will Do for You.
(e) Better Business Ethics Needed.
(f) Reform the Law.
(g) Stand by the Team.
(h) Vote for Our Candidate.
(i) Take Your Work More Seriously.

7. Commit and recite a passage of literature good for public reading; learn it well enough so that you can give considerable attention while reciting it to what the body is doing. Stand erect, with a proper balance between ease and strength.

8. Fix on an odd character you know; devise three sentences that reveal his nature, using dialect and special idiom if need be; then adopt a characteristic action for each sentence.

9. Practise adjusting yourself to a table, stand, or reading-desk on the platform. Learn how to keep a hand on it without seeming to be weak, or limp, or sick. Also learn to get away from it without creating the impression that you are afraid of it.

10. Practise the use of books to read from lying on a table or desk; or an outline on cards or papers. Move about freely and comfortably, yet with dignity and definiteness.

In these exercises do not be concerned only with making your position just what it ought to be. Concern yourself also with realizing the need of coöperation of body and thought mechanism. Make it your effort to get as far on toward ease and strength as you can without having to pay specific attention to any particular muscle, joint, or limb. *Make it strictly an exercise in getting the whole organism to work together.*

V

POSTURE, MOVEMENT, GESTURE

We have seen that the body is the basis of speech; without bodily competence there is small likelihood of competency in speaking and reading. Also the messages sent out by the body become important because they are sent earliest and are read with great facility by the majority of people. Next we come to an analysis of the uses of action in practice.

Freeing the Body Essential.—Practice in freeing the body can be of profit to all students of speech. For those who are already competent thinkers, with many interesting things to talk about and with obedient and capable voice mechanism, exercise of the body removes the last bar between the speaker's meaning and his auditors. For those who think slowly, who are not sure of their message, practice in bodily expressiveness helps to free the thinking mechanism and to clarify the meaning. For those who find their chief troubles in their voices, action helps invigorate the blood, relax the tight restricting vocal muscles, and resolves the emotional complexes that are the chief causes of voice inadequacy.

Muscular Exercise Cures Emotionality.—Earnest and faithful practice in gaining mastery of legs, back, head, arms, and hands is the best method known of curing complexes. An emotional complex—any case of too high nervous tension, over-aggressiveness, erratic con-

trol, moodiness, fear, shyness, negativism, morbidness, introspectiveness—is best defined as a condition in which certain vital muscle systems are either too tight or too slack. The cause is usually in one's intestinal equipment, in the flow or stoppage of the juices of the glands, and in the toning-up power of the blood. So the cure is either in doing something directly for the glands and the blood or, failing that, in deliberately doing for one's arms, legs, back, and head what the glands and blood fail to do.

This, then, by a reverse process, when faithfully done, retraces, works backward; activity refreshes the blood by giving it more air and better replenishment; better blood, then renders muscles and glands more active; and these in turn work better and replenish the blood again. Thus a helpful circle of improvement is set up, with consequences of the most far-reaching and lasting benefits.

A Cure for Negativism.—Take negativism, for example. Suppose we have before us a boy who cannot look people in the eye, who dodges company, who "flocks by himself." What is the cure? Shall we try lectures and stories dealing with ambition and energetic living? They usually fail in hard cases. Medicine? A remote likelihood; stimulants in his blood will put a flash in his eye, but only temporarily. An operation? Often enough the right cure, but not always by a good deal. Scolding and threats? The worst treatment that can be given him. Exercise in the open—running, football, baseball, tennis? The very best type of cure that can be applied. One specific application of this type of cure that is the best, especially where the negativism is acute, is boxing, fencing, and wrestling. In boxing and fencing one must constantly bore into the eyes of one's opponent and at close range, while at the same time engaged in active exercise of arms and legs. In wrestling the close

physical contact while active drives out the excessive subjectivism of the negative one and compels him to think in terms of others. Here is a type of cure for negativism that will work wonders if treated faithfully and fully.

Maladjustments Remedied by Action.—Similarly other "emotional" ailments—which means bodily and muscular maladjustments—can be reduced or cured by the mastery of bodily parts. For the excitable student, give exercises in smooth, rhythmical action, and his excitability can be reduced; for the over-aggressive, exercises demanding delicate control, like many forms of esthetic dancing, will calm down the excess activity; for morbidness, exercise of a leaping, lifting, joyous nature. And so on through a large list.

Inasmuch, then, as a very great portion of poor speaking is the result of emotional tie-ups, especially among those who have really worth-while things to say, the most reasonable first step for them in relearning or in learning speech is to free themselves from their muscular slavery by means of practice in bodily control. Only thus can eventual mastery be won.

I. POSTURE

The first thing that observers are likely to notice about a speaker—after they have caught sight of his stature, his general dimensions, and probably his clothes—is his bearing, his carriage, the position he assumes before them. Or, speaking more to the point, the first *meaning* that he carries to his hearers comes from his general position on the platform. This we call posture.

Posture and Weight.—Posture is the way a man stands. Possibly you have been told in the past how to place your feet, on the assumption that if the feet are in the right position everything else has to be rightly placed. But

if you will try to secure good posture by thinking only of your feet, you will readily be convinced of the futility of such an attempt. True, the feet must be reckoned on, but one can set one's feet according to the most carefully considered rules and still present to observers a picture of awkwardness. The vital consideration in posture is not the planting of the feet in a given relation to each other, but the *distribution of the weight of the whole body.* Get the weight of the whole in the right place, and the feet have to take care of themselves. Nature provides for this, for we never allow ourselves to tip over when a slight movement of a foot will save us. Get the weight placed aright and the feet will do their duty.

The Weight Should Be Primarily on One Foot Only.— In the first place, the weight must be chiefly on one leg at a time. By this it is not meant that one should stand like a stork, but that the major portion of the weight—very much so—should be distinctly on one leg and, so, on one foot. If you will try the following experiment you will appreciate the point:

Stand with the weight distributed as evenly as you can between the two feet. Notice your attitude. Do you feel that your posture expresses any kind of meaning suitable to public speech? Rather do you not feel that you are half-way between attitudes, that you are in a sort of transition state, giving the appearance of a man who does not know exactly how to begin or what he is going to say next? Get some other person to try the same experiment for you, and notice how he looks, see what his posture means to you. Then have him change positions, throwing his weight upon one foot or the other, no difference which, and see if you do not feel that he means something more definite, both to himself and to you. Then do it for him and have him notice the difference in meaning. It will be strange indeed if you do not feel more like speaking with the weight on

one foot and if your observer does not vote that that way is the more meaningful, especially for a speaker who actually sees his audience and is reacting to their presence. The weight should leave *only the weight of the relaxed leg for the other foot to sustain.*

The Possible Positions.—The number of points on which the weight can be placed are limited. They are six in number:

Ball of right foot.
Ball of left foot.
Heel of right foot.
Heel of left foot.
Outside edge of right foot.[1]
Outside edge of left foot.[1]

With the weight placed on any one of these points the problem of what to do with the foot that bears the weight is solved; it must be placed under the center of gravity of the body. This statement of the case relieves us of worry as to whether we should put a foot forward or back or to the side or in any other specific spot, place, or direction. The foot is a secondary consideration; get the weight placed aright, and the foot will take care of itself. As to the relaxed foot, its place is determined by the law that governs tension and relaxation of muscles. Let it relax easily and comfortably, *retaining enough tension to do its work, and no more.*

In animated and vital expression, where the speaker has a thought that he really wants to get to his hearers, the weight will be placed on only one of these "points." To make your posture mean anything definite to an observer, place your weight on the ball, heel, or edge of one of your feet; on the ball when your thought is aggressive and when you are intent on getting as near

[1] Used but rarely; a possible position, however.

as you can to your hearers; on the heel when you wish to express relaxation, quietness, repose, a desire to be easy on one's hearers, or during a transition in thinking; the outside edge only in unusual circumstances, typically when turning to face that part of an audience well around to the sides.

A good test of whether you have the weight on only one point is to see if you can lift the relaxed foot and the other half of the foot that bears the weight. For example, place your weight on the ball of the right foot; then try to take your whole left foot and the heel of the right foot from the floor without changing your center of gravity. You will probably find that in order to get all three points from the floor you have to swing forward and to the right. If you have to make a very pronounced movement of this kind, then the probabilities are that you are not in a very good speaking position. If, however, you thrust your shoulders forward even but a few inches, your position will probably be effective for ordinary address.

Providing for the Relaxed Limb.—Next we consider what to do with the relaxed leg and foot. The best advice is to forget it. With most people nature has provided enough of muscular good sense so that this relaxed limb will fall easily and gracefully into place and not attract any attention to itself. In the following suggestion lies the whole answer: let it relax in such a way as not to be noticed at all by the observer. If it is allowed to slump or wilt entirely, the observer will see it all too distinctly; but if you keep it alert yet relaxed, it will probably be entirely out of the foreground of anybody's attention.

A suggestion or two, however, can be set down: (1) When the weight is on the ball of either foot the other will look easiest when kept behind. (2) When the weight is on a heel the other foot will keep out of the

way most successfully—paradoxical as it may seem—if it is forward of the other. (3) When the weight is on the edge of a foot the other foot will be practically parallel to it.

From this statement it will be understandable now that there is no gain in being concerned which foot shall be forward and which back. Settle where the weight is to be, and your sense of balance will determine which foot goes ahead and which behind. If you must think of posture at all, think in terms of the placing of the weight, and whatever problem you may have can be thus solved.

Change of Posture.—The matter of changing posture becomes simple enough once one gets control of the placing of the weight. Animated speaking calls for many and frequent changes. The very fact that thinking has a bodily beginning demands that there be easy and fluent change. A line of thought can hardly be conceived as existing without abundant variation; a speech is a constant shifting of the thought. Then logically it follows that the adjusting of posture to the spoken expression must require abundant shifting also. Make your changes judiciously, and the audience will never know that you have moved at all; they will merely be conscious that they are getting your meaning better than if you are standing like a post. But, on the other hand, if you do it ill they will see only the awkwardness of the movements; the thought you wish them to get will never arrive; it will be lost in the maze of wrong meanings the bad posturing carries. Good position adds much to thought; faulty position takes all the attention to itself and detracts from the intended meaning; while no attention at all to posture increases wrong meanings and even induces some that are entirely contradictory. Hence it will pay the student of speech to look to his position on the floor.

Posture Must Be Adapted to the Occasion.—What posture is best? Standing straight up? leaning forward? backward? to one side? at one's greatest height? or settled down with joints relaxed? The answer must be: *It all depends upon the occasion*—the size of the audience, the formality or informality of the meeting, the ease or restraint the speaker feels toward his hearers and toward the subject, the kind of communication to be established; intimate or reserved, matter-of-fact or intense, casual or oracular, didactic or prophetic.

For a speech that would properly begin with, "Fellow-citizens," or, "Ladies and gentlemen," a rather upright, full-height posture is not only in order, but needed; for a speech beginning with, "Now, fellows," a much more relaxed, less stiff posture would be more acceptable. Men have even been known to lean on the furniture for a moment or two and achieve a seemingly full measure of success! Yet these postures cannot with safety be interchanged: a ladies-and-gentlemen manner in the presence of a few intimates or in a meeting void of all stiffness and formality is only ridiculous; it snaps any existing threads of communicativeness. But to slump down on the hips and sprawl on the furniture breaks with equal certainty the spell of conversational rapport where the speaker properly must approach his audience with a "Fellow-citizens" on his lips.

It all depends on the occasion. When you must keep your dignity before your audience, stand upright; when dignity is more or less out of place, let the body sink somewhat; when in an intense mood, swing well forward and back; when much excited, bend almost to the point of tipping over; when calm, bend just far enough for speech punctuation; forward, backward, from one side to the other.

A few common types of awkwardness can profitably be mentioned:

1. Bending forward at the hips as if the back hurt; especially the holding of this posture for any length of time. Only seldom can it fit one's meaning and attitude; when one wishes to portray weakness or disability.

2. Keeping both knees stiff; of use only in transitions or in impersonation and acting, picturing, say, an Indian praying to his rain god, or a child trying to see what is on the table.

3. Chin thrust forward; affected much by the modern style of super-aggressiveness in business men; see the pictures in advertisements for men's clothing. It is an attitude to be used sparingly, only when you feel the need of being defiant and bellicose.

4. Legs astride; a favorite way of proving that you are delightfully informal and a "regular" fellow; affected in speeches beginning, "Now, men," or, "Listen, fellows." It has its place, but not where the proprieties call for dignity and manners.

5. Side bend at the hips; a proper device for occasional relaxation of erectness, but easily overdone where the occasion calls for dignity. It is particularly dangerous at the very opening of a speech; most useful as a posture of transition.

6. Rocking on toes and heels; once seen, this condemns itself completely; it suggests the ecstasy of piety or drunkenness.

7. Such devices as standing with hands on hips, hands in pockets, behind the back, clasped in front, or folded across the stomach are for distinctly special uses; they are of value mostly in impersonation; in public speaking they are to be used only to carry most specific meanings.

ASSIGNMENTS

1. Place the weight definitely on the various "points" one after the other. Notice that there is a different feeling toward your audi-

ence in each case. Apply an appropriate thought or sentiment to the different postures.

2. Assume a posture that means one of the following thoughts:

(a) This is the truth of the matter.
(b) Now, I may be wrong about this.
(c) Turning, then, to the next question.
(d) What are you going to do about it?
(e) I offer you my all.
(f) Where can we turn for safety?
(g) But, on the other hand, we must consider.
(h) Why, we have not the means for such a warfare.

3. Make *changes* of posture, placing weight first forward and then back, shifting first one foot and then the other to bring it to the front or to the back. Make sure to bring the relaxed leg and foot into an easy, definite position.

4. Place the weight on any of the points, either foot forward, and try the different easy positions into which the other leg can be dropped. After noting the various possibilities, utter a chain of ideas and try to get the relaxed leg into a position that will attract a minimum of attention to it.

5. Walk a few steps and then stop suddenly, making sure to bring up with your weight on one point. Then see that the other leg falls into an easy, unnoticeable position. Reverse the process by walking backward and making the right kind of stop.

6. Put one foot forward of the other and then change the weight back and forth, keeping the right relation between the used leg and the relaxed. Change to bring the other foot forward, and repeat.

7. Step to one side, leading with the foot on the side to which you step. Let the other foot and leg fall into a proper position at the stop. Do not start by crossing one foot over the other. After the initial step, it is acceptable to cross legs as in any attempt to walk to one side with the body facing forward.

II. MOVEMENT

Need of Constant Change.—When a rabbit or a fox wishes to escape notice it "freezes"—stands perfectly still in its tracks. In this way it avoids communicating messages to a possible enemy. On the platform a speaker who stands perfectly still, after the very first

impression given of a man standing still, communicates no sense. When he moves, no matter what the movement, he begins to carry messages. To continue his messages, he must continue his movements. Otherwise he again becomes messageless. When he speaks he becomes again communicative. But so long as his audience can see him his body cannot be left out of his message-bearing; the eye grasps meanings more readily than the ear. Therefore move he must.

Students, frightened by the strangeness of facing an audience, almost always are afraid that if they make a movement it will be the wrong one. They feel impelled strongly enough to move, but rather than look awkward or foolish they conclude to make no move at all. There they commit a most arrant logical error: they try to satisfy the necessity for movement by using none at all. Obviously it cannot be done; *you cannot solve the movement problem by standing still.* The way out is clear: make mistakes at first, if need be, but learn to move, learn it at home, and learn it in class before others; the habit you form here is formed under powerful habit-forming conditions—high emotional tension—and what you do in your early attempts will be hard to get over. So then move, especially from the start. Otherwise you make a foolish logical error and commit yourself to a hopeless psychological blunder.

SPEECH PUNCTUATION

Movement Needed for Oral Punctuation.—Movement is needed also for speech punctuation, punctuation applied to the sounds of the voice. A converser shifts some part of his body at every new turn of his thought, tightens or relaxes his face, bends his body, lifts or shakes his head, uses his hands at every transition, climax, conclusion, or emphatic word. Readers, with

their printed page, are helped to get the thought by means of paragraph divisions, periods, semicolons, and commas. As listeners we have no such aids; the tones of the voice and the actions of the body are all we have as punctuation guides in speech. More than this, we have become accustomed to look for them, taught to do so by conversation. If the markers are not visible in what the body does, the effect is much the same as from reading out of a book with the punctuation points left out—the meaning can be found, but most people will not take the trouble to find it. Speech and printed-page reading are in this particular alike—they need punctuation.

Movement Provides Oral Coherence.—Furthermore, bodily action furnishes the requisite agency for speech coherence; it gives the necessary *but's, and's, therefore's,* and *nevertheless's.* An easy movement forward usually is an *and;* a vigorous one in the same direction a *therefore,* a side step or a step backward, if the words are appropriate, is *nevertheless* or *however;* a vigorous step backward is a *but* or a *still* or a *yet.* To be sure, no absolute value attaches to these meanings, the same as with words, but when applied to appropriate ideas they give the clinching turn to the meaning. Like the marks of punctuation, they are dependent for validity upon properly expressed words.

Little movement is called for at the beginning of a public speech, for the reason that what the audience sees at first counts more than what it hears, and so movement at first can easily be too noticeable. After the audience has begun to take an interest in one's words and meanings, movement finds its greatest usefulness. Then it becomes subsidiary and so finds its rightful place.

All Movement Carries Meaning.—A popular song of a few years ago has expressed the whole philosophy of

bodily action in a single line, "Every little movement has a meaning all its own." Every movement a speaker makes before an audience means something; either the right thing or the wrong thing, but something. Even the absence of movement has deep and significant meaning. Sometimes the holding of the body tense is very meaningful, eloquent even; again it is the acme of awkwardness, a sure sign of funk, a white flag waved in the face of the audience. Likewise a limp body may at one time be intensely expressive and at another time may pervert the meaning altogether. So, in speaking and acting all movement and all absence of movement are significant in the carrying of meaning.

The "movies" have shown us lately how significant is the body in carrying meaning. The moving-picture machine and the motion-picture stage-director have done much to drive home to us the importance of bodily action in the carrying of meaning. Most people fail to realize how many parts of the physical organism are involved in vivid bodily expression; yet if they will study a competent motion-picture actor, they may be surprised to discover how many elements are involved in the carrying of thought by the body only. It is a valuable practice for any student of speaking to study a good film show to see how far short he himself is of that degree of physical competence that enables one to transmit ideas without the voice.

It is speaking entirely within bounds to say that we think all over our bodies—head, trunk, arms, legs, hands, feet. More than this, in all these we register our thoughts, and even the casual observer can read them; not the innermost secrets of our thinking, but more than we sometimes like to expose to public gaze. It requires a marvelously controlled body to hide all its thoughts, its emotions, its feelings, its attitudes. Unfortunate the man who is so full of social fears that he all the time

restrains his head, shoulders, and feet from carrying meanings to those with whom he lives.

PARTS TO BE TRAINED

Following is a list of the parts of the body that can at times become important in purely bodily expression:

The feet (including many joints), the ankles, legs, knees, hips, torso, shoulders, arms, elbows, wrists, knuckles, fingers, neck, head, face (lips, cheeks, jaw, nose, brows, forehead), eyes.

All these—and more, counting the hair and clothes—have a very important bearing on what a man and his utterances mean when he stands before an audience to communicate to them the ideas he desires to carry.

Next for the movements that can be given to these various parts of the machine, each in its turn expressive of some meaning:

Step, swing, turn, bend, stretch, thrust, stiffen, droop, roll, sway, reel, writhe, stoop, kneel, fall—and many others.

Many Combinations Possible.—When one considers the number of permutations and combinations of movement that can be worked out of all these parts of the body coöperating in all these kinds of movements one can readily realize what a large list of expressive, meaning-carrying agencies the moving-picture actor has at his disposal. Most public speakers fail to use their bodies to proper advantage; the majority seem content on the platform to eliminate the body from participation, especially the sedentary. Yet speakers who are competent to add to their meaning by the use of the body, effectively disprove the notion that because some men succeed without bodily expression therefore bodily expression is simply a superfluity.

But the error of such a view is only too obvious to

any one who has had a hand in carrying the gospel—of any kind—to the masses. Most messages need much help from the arms and legs and back. The man who has trained himself to use all the powers with which Heaven has endowed him is the one most likely to do the most informing, uplifting, and commanding of great masses of the people. Most people live muscularly active lives—they are not sedentary or deformed or lazy.

High Feelings Need Full Actions.—Especially is there need of full bodily participation where the feelings run high and the speaker's purpose masters his whole nature, where it might be said to run clear on down to his feet. When a man speaks "from the bottom of his soul" we could as appropriately change *soul* to *sole.* Even though intense occasions may be comparatively rare, and though a speaker must be moderate and quiet most of the time, yet occasions arise when he needs all the powers he can muster. Then it is that complete control of the body can help win the verdict or the decision or the mastery. Inasmuch as such occasions are almost always crucial, involving one of life's crises and determining a turn of fate or even destiny, it needs no special demonstration to show that it is worth any speaker's pains to cultivate complete control over his body; he will gain greatly by making it as expressive as possible.

Movement Can Be Excessive.—It can readily be seen that movement can be too great, that the speaker can overdo his activity and its appeal to the eye. As in all matters of art, there must be a happy medium. Mere pacing to and fro on the platform makes the audience tired, while a restless swaying back and forth in rhythmical beat gives the effect of an elephant tied to a stake. The prime excuses for movement are, first, the aid it gives to thinking and, secondly, the meanings carried to the audience. But mere restlessness impairs centered

thinking, and carries no meaning at all to the audience except one of inefficiency. To give the spectators a proper measure of visual punctuation is highly worth while, and to keep the audience from thinking that the speaker is as inert in his mind as he is in his ability to move, this is the ideal.

The Proper Amount Is Gauged by the Occasion.—The learner faces an interesting problem in ascertaining just how much movement is acceptable. There is no easy answer; the solution of any problem of this kind must be found in the situation, the occasion, the relation of the man on the platform to the man in the seat. Only much experience can teach one how far to go in movement and where to stop. Some movement there must be; to use none at all is not well received, while to use too much defeats its own purpose. An earnest or excited man, justifiably so, will be excused if he uses much; a calm man can use a minimum; a sleepy audience warrants a liberal quantity, an alert audience can get the meaning with either a small or large amount; solemn occasions need little, festive occasions call for almost the maximum; highly intellectual select gatherings call for little, mixed crowds fare better if treated to it liberally; in small companies the more moderate use of it prevails, in large gatherings there is a preference for an approximation of the limit. Study all types of occasions and learn from them what degree of movement fails and what succeeds.

ASSIGNMENTS

1. First of all develop a willingness to be expressive in all parts of the body; make up your mind to give over the restraints that keep you muscle-bound and a slave to the fear of making the wrong action or of making too many motions. Make up your mind to break the hold of bashfulness and indecision. Also fill your mind with the conviction that if you really and sincerely try you can overcome fear and awkwardness.

2. Employ a bodily movement to fit the following utterances:

(a) I bow to your superior strength.
(b) Give me what is mine; I demand it.
(c) Oh, here you are! I am glad to find you.
(d) Do you mean that we must leave all to follow you?
(e) "Look behind you; they're afire."
(f) "The war must go on."
(g) "Forbid it, Almighty God!"
(h) "This be the verse you grave for me."
(i) "Law and arbitrary power are in eternal enmity."
(j) "Lord God of Hosts, be with us yet."
(k) "Lay on, Macduff."
(l) "To be, or not to be: that is the question."

3. Express ideas that are common to your experience and give them a suitable bodily expression.

4. Practise bending, turning, swinging on the axis of the hips, stooping over and straightening up, thrusting forward and stiffening backward, rocking sidewise at the hips, and stretching out in various directions until you feel that you have removed all restraint from free bodily action.

5. Imagine an audience and then read a passage of vigorously expressed literature; make the body play its part in the carrying of the thought, especially your general attitude toward the meaning to be communicated.

6. In a passage of literature already committed to memory, observe the points at which oral punctuation is needed. Find the best bodily movement to help an audience appreciate the punctuation.

The use of a mirror, wherever possible, in the study of movement and gesture is almost imperative. Awkwardness or inappropriateness can best be detected by the eye. Then later the muscles will learn for themselves when they are well placed and can play their part in criticizing movement.

Overdo in Practice.—During practice it is well to overdo. To break old habits, go the limit in the opposite direction. If your tendency is to be too wild, practise being very quiet; if too tame, practise extreme energy, even violence. In either case there is little danger that

your practice will get you into trouble. The mild speakers face no possible danger of being wild and rash before an audience; their fear of the audience will inevitably pull them a long ways back toward their mildness, enough always so that the most likely effect of diligent practice in the opposite direction will be to leave them at a midway point, the much-desired happy medium. So with the noisy and the restless one; faithful practice for calmness and inertness will cause such a one, under the stress of excitement, to bring up halfway between his extremes, very close to where he wants to be. Cultivate this counter-habit until the medium degree is hit off automatically. Automatic habits will work while you think and while you study your audience.

III. GESTURE

Says Abbé Bautain in his book, *The Art of Extempore Speaking:* "How many have a tolerably good notion of speaking, and cannot move their arms and hands properly, or have postures of head and attitudes which are at once ungraceful and at variance with their words. It is in this department of action that speakers most betray their inexperience and embarrassment; and, at the same time, the clumsiness or inappropriateness of the gestures, the puerility or affectation of the attitudes, are enough to spoil the speech's best effect."

Gesture Is Communication.—Live conversation is seldom without gesture. The hands are never really inert, even when their muscular twitchings are not visible. The arms share the same disposition to get into the conversation, always succeeding when the interplay becomes intense. Not even the most rigid of drawing-room training can make the arms, hands, and fingers forget entirely their early habits. The head, too, cannot be kept out; and it remains, for most purposes, the most

eloquent and useful gesturing instrument man possesses. Nor can the muscles of the face, and most particularly the eyes, be by any exertion eliminated from conversation that is hearty and genuinely communicative.

COORDINATION

The instruments of Gesture are the arms, hands, head, face, and shoulders. The movements and positions possible with these five instruments are almost infinite in number, and *every one has its own meaning.* Inasmuch as these are the parts of the body at which the eyes of observers are most naturally directed, it is easy to see that the carrying of the right meaning depends vitally upon what they do. When we also consider that they mean something all the time, moving or still, we can see that on no excuse could they be left out of consideration in studying expression. They express always, and it is worth much to take care that they express the right meanings and ideas.

Coördination of Body with Arms.—One of the ideas hardest for students to master concerning gestures is the need of total bodily coördination; the feet, knees, and hips must know what the hands, arms, shoulders, and head are doing. Good speaking uses the whole body. The making of a simple gesture expressing such a dispassionate thought as, "Here is the answer to your argument," involves every part of the physical organism—hand, arm, shoulder, head, torso, legs, knees, ankles, and feet. If there is any undue stiffness of muscle in any of these parts, or if there are too many unflexed joints, the gesture is awkward and fails to carry its intended meaning. For confirmation of this, watch yourself in a mirror or observe the actions of others.

Then, again, the very lack of gesture needs coördination. Merely to stand with hands inert, shoulders slack,

and torso unstiffened demands that the head employ a sympathetic attitude, that the legs be not too stiff, and that the knees and feet add their contribution to the effect. Or, if the body is to express a thought by being rigid—say it is reacting to the meaning, "I dare you!" —then the scheme of rigidness must show from top to toe. A slack line anywhere will spoil the effect just as surely as a stiff line spoils it when the meaning to be expressed is that of inertness; say, despair or defeat.

Coördination of All Joints Necessary.—Especially in the matter of flexing the joints is coördination difficult. Few students, when on the platform, seem to realize how many joints they need to use. A very common error is to think that any given gesture is made with only one or two joints. By way of illustration make a simple, straight-out-in-front gesture to help express the idea, "Here is the plain truth." Watch your posture, and first get your whole body, especially legs and torso, set for this sentiment. Now make the gesture and notice how many joints are involved.

In the first place, you will discover that more joints than merely those of the hand are needed; the wrist has a part to play—and for most people a somewhat difficult one. Then you will observe that the elbow has a part in the enterprise, and the shoulders also. More careful observation will next show you that the bend of the body at the hips helps make or mar the gesture, simple though the movement may be; and still further observation will reveal the fact that if the knees are not rightly stiffened or relaxed there is an appearance of awkwardness in the hand; and then if the ankles are not rightly flexed, neither the knees nor the hips nor the shoulders can get the right set. Getting the ankles right depends in turn on the relaxation or the stiffness of the joints of the foot. Then, in addition to all this, if the head is off to one side too much or if the neck

is too stiff or too limp, everything else seems out of plumb.

Set yourself before a mirror and get used to seeing yourself as you work out this principle. You will be interested to find out how greatly one muscle or one joint depends for grace upon other muscles and joints. In gesture no joint liveth unto itself alone.

Order of Development Important.—This is a matter again of the order of development for muscle systems. Gesture is not a thing merely added on; it must be built into the general muscular behavior of the body. All our actions are affected by what the basic muscles do; the back, trunk, legs, neck, arms, and head. These are the first to be mastered in childhood, and their habits are fixed most deeply, so that into these must be built every movement learned later, not just laid on. The older and more general systems are the more important; they are the most easily interpreted, and they can make or mar the effects produced by hands, face, and fingers. Accordingly, what the fingers and hands do in gesturing, while important, can by no means be the only thing to study; very often the cause of awkwardness in a wrist or elbow is to be found at the knee or ankle. Especially is this true during movement; failure to turn the ankle, knee, or hip makes a properly held hand look all wrong, whereas a simple bend or strengthening of ankle or knee makes the gesture wholly acceptable.

Grace and Awkwardness in Gesture.—Should all gestures be graceful? In gesture, what constitutes grace? Can gracefulness be objectionable and awkwardness acceptable? The answers are found by studying the given situation. In the presence of sedentary men there is little issue of graceful or awkward; mostly, in such matters, they will be indifferent, lacking, as they do, balanced or trained muscular systems. Awkwardness, nor grace either, will make slight impression.

Awkwardness overdone will affect them little; they are muscularly awkward and react empathically to such stimulus; but grace overdone gives them great discomfort. Nothing affects sedentary men more adversely than gracefulness exaggerated till it is noticeable. till it becomes an exhibition.

Active People Like Graceful Speaking.—In the presence of men of trained bodies, on the other hand, workers, athletes, men who take physical recreation in all parts of the body, men who are muscularly well rounded and capable, awkwardness easily gets in the way of the message, while real gracefulness is a positive aid. As a rule, gesture must be something more than enough muscle action to get the movement done; it must compel the observer to *see* that it is ample. For sedentary and physically inactive men a small amount will suffice; a slight movement of the arms, head, or forehead will make them feel that the movement is elaborate; but in the presence of men who move much themselves gesture must be full, expansive, free. Otherwise they will not react, will get no meaning, will not participate in the meaning the gesture is supposed to communicate.

Good Speaking Needs "Form."—The thing called "form" in athletics sheds much light on this necessity. "Form" is always a plus, an extra swing or sweep or flourish, something more of action than just enough to get the movement done. It is this extra, this plus, that convinces the eye of the observer, that makes him feel in his body from head to toe that the thing has been done thoroughly and done well. "Form" is a purely esthetic reaction; it is a matter of the looks of the thing, a thing of beauty, and a joy to the beholder. In the matter of gesture this same plus, this bloom on the fruit, is needed to give the proper esthetic delight to the observer. Not the excesses of the old Delsarte;

just good "form"; the speaker or talker who has it always gets a superior hearing.

Earnestness May Offset Awkwardness.—Again, awkwardness will be forgiven by almost any audience if it is accompanied by great earnestness; especially if it is a part of vital words, a burning, verbal message. Lincoln could be a successful speaker, though awkward, because his words were so vital. Their very simplicity made his ungainly movements almost appropriate. His physical mannerisms, accompanied by Everett's polished periods, would have shocked by their unfitness. The rule seems to be that wherever the message is more vital than the display of the speaker's manners and his powers elaborate gracefulness is not needed, and wherever display is more important than the message then awkwardness is dangerous and grace is essential.

Random Gestures Subtract from Efficiency.—Different from awkwardness is aimlessness. When a speaker allows himself merely to push his hands about with no apparent purpose little meaning can be conveyed. Some men get into the way of making one or two simple little gestures over and over again: these may have meaning at the start, but soon lose it and become distracting. Yet, after all, the worst effect produced by this lack of mastery of the hands is that it gets the spectators to thinking about these hand rhythms and not about the subject for communication. They even lead the audience to frame the wish, "If he cannot make gestures better than that, I should rather he would not make any." And that is a sign of partial failure for the speaker, for it is equivalent to a declaration on the part of the auditors that the speaker is at his best when he is something inferior to what we generally expect a rounded man to be. His best is only two-thirds or three-fourths standard gauge.

The occasional address for Fourth of July or Thanks-

giving Day or Commencement should be of all things graceful and mannerly. A court trial, a legislative debate, or a revival sermon can be successful and still be pretty rough or uncouth.

Balance of Energy Needed.—All gestures must conform to the rule for coördinating ease with strength. In fact, in the right appreciation of this principle lies the only solution of gesture problems. In the first place, gesturing is impossible without the use of muscle enough to lift an arm or to shake the head or shrug the shoulders. Thus strength and vigor are necessarily a part of gesture. But, as can be readily seen by watching novices on the platform, the chief ailment with the gestures of most young people is too much stiffness in muscles and joints. The majority of novices try to get around this by making no gestures at all, often worse than bad gesturing. Conceive a man standing before an audience and saying, "Gentlemen may cry, 'Peace, peace,' but there is no peace," with his hands behind his back or hanging inert at his side, or—more common still—making little spasmodic jerks in the neighborhood of his trousers pockets. Too much strength makes awkwardness; too much flabbiness makes something as bad or worse. Both carry wrong meanings. The ideal to seek is a happy coördination.

The Curved Line.—In gesture the curved, or broken, line is more expressive of right things than the straight line. It is better "form." Very seldom indeed does the stiff arm or rigid shoulders and neck fit into the meaning of the words being uttered. Yet there are times when these are correct, especially in descriptive gesturing. For example, suppose you are saying, "I repel the thought with all the power of my nature." In such an instance one might straight-arm the idea pretty stiffly. But the same gesture applied to the thought, "I stretch out my arm to receive your gift," would not be appro-

priate, for the simple reason that the gesture would not mean the right thing if you actually did stretch the arm to the limit. It would make you look greedy. Utter the same sentiment and you will notice that the gesture looks best if there is a slight bend in the wrist and in the elbow. So with much the largest number of gestures; there should be a break in the line; the joints should show that they are joints. Very seldom does your arm mean the right meaning when it looks like a baseball bat or a semaphore.

RANGE OF GESTURE

There is nothing possible that the arms and head can do that cannot at some time be used as a proper gesture; all depends on the meaning intended. However, for the kind of thoughts most suitable for public address, there is a limited range of movements available. Most of the time a public speaker is giving an exhibition of control, self-mastery, poise. It is necessarily so, otherwise he could not carry his point or deliver his message. In order, then, to give the right impression of poise and dignity he must limit the number of gestures, otherwise he will appear bombastic and lurid. Too much is as fatal as too little. Somewhere between the rocks of too much and the whirlpool of too little is a happy medium. Most students sin on the side of being too wooden and afraid. Practice and the courage that comes from constant trials will increase one's assurance and almost always with it add to the number of successful gestures at one's disposal.

THE INSTRUMENTS OF GESTURE

The Arms.—First, consider the activities of the arms. They move in two general planes, perpendicular and

lateral. Gestures thus take the form of movements away from the middle of the body—very seldom toward the center—and movements up and down. In general there are three planes vertically and three laterally. This is at best, however, only an arbitrary division; no matter what plane they are in, the arms are doing the right thing if they express the right meaning. They may be lifted as high as possible or extended downward as far as possible toward the floor and still be rightly expressive; or again, they may be extended waist-high or shoulder-high and be all wrong. Likewise, whether they should be straight out in front or at an angle of forty-five degrees from the plane of the chest, or stretched to an angle of ninety degrees, is entirely a matter of the meaning intended. Yet *for most occasions* and for all purposes involving dignity and poise the arms should seldom be extended beyond the top of the head and very seldom beyond an angle of sixty degrees from the side. There is no absolute rule for this; the right position can be ascertained only by constant practice, observation of others, and self-criticism, especially before a mirror. Public Address and Interpretation call for a narrower range than Impersonation and Acting. These allow much liberty.

The Hands.—The hands are the most delicately expressive part of the body except the face. The meanings that can be put into the hand movement and position are without limit. Yet, *for practical purposes of public address,* we can reduce the positions of the hand to a comparatively small number. Wherein speaking in public takes on more exhibitory characteristics bordering on Impersonation and rising in intensity or even to passion, all possible positions of the hands have their proper but specific uses. Yet four general positions cover the ground excellently for the kind of expression that deals with informing, urging, pleading, and stirring the

hearer. They are as follows: (1) Hand Supine, or with palm up; (2) Hand Prone, or with palm down; (3) Index, or pointing with the first finger; and (4) The Clenched Fist. Combinations and modifications of these will be found adequate for the kinds of public address that most men are called upon to deal with.

There is a general significance to each of these positions that may well be noted:

BASIC HAND POSITIONS

1. *The Hand Supine*, palm upward, is the gesture we make when we are presenting an idea or a sentiment of which we approve. It is appropriate whenever we wish to offer our thoughts as the truth, as valid, as worthy of acceptance. It suggests holding something up for inspection or admiration. Thus it is appropriate to such ideas as: "Here is the real truth of the matter," "We present you a fair, accurate statement of the case," "We leave the outcome in your hands," "This is a fact that no one will dispute."

Then, again, we use it whenever we are describing or characterizing something which we personally like. Thus it is the proper position of the hand for all expressions of the good, the true, the beautiful, the lofty, the exalted, the attractive. What is more, when we use this gesture we give the observer the right to believe that we approve of the thing of which we are talking. If we use it on an idea that we wish to deprecate, to reject, we deceive the observer; and always our actions are likely to speak louder than our words. This position of the hand would add to the meaning of such words as: "this noble patriot," "the beauties of nature about us," "God and home and native land," "all that is best in mankind," "our view of the case," "justice and right," "an act of great heroism," "what we all believe to be right," "wher-

ever good men are gathered together," "in this assembly of patriotic men," and others of like import.

2. *The Hand Prone* expresses disapproval, dislike, opposition. It represents a pressing down or a pushing away out of sight. It is suitable to such expressions as the following: "Never!" "No!" "Impossible!" "We are done with these offenders forever!" "Away with them!" "not while we value our liberties," "on the other hand," "nevertheless," "in spite of this," "these gossip-mongers," "such riff-raff of humanity," "in the very last extremity," "lost and forgotten," "beaten and humiliated," "crowded down," "base, ignoble slaves."

3. *The Hand Index* is rightly expressive when it is used to point out something—a person, a place, a fact, an idea, or a sentiment. The pointed finger can be used to compel an audience to see a point, and to understand what the speaker means when he especially desires that they shall not overlook his meaning. It is useful in discourse intended to inform, and thus plays an important part in expository speaking, in explaining facts, and in debate. It is essentially a logical gesture, indicating the place at which logical emphasis or logical content is important. It is used with such ideas as: "this is our contention," "here we lay special stress," "these very figures," "the book on the gentleman's own table," "right here we differ," "at this point in the discussion," "those in the back row," "if this is true," "I say it right to your faces." It is also used to accuse, to warn, to challenge. As a logical gesture it tends to point passively upward or downward. As a gesture registering an emotion it tends to be more stiff, more firm, pointing forward like a pistol or upward like a lightning-rod. At its mildest it is but a comfortable way of holding the hand palm up without all fingers limp or sprawled out.

The Clenched Fist expresses deep intensity. It is used

only when the speaker wishes to show strong personal approval or disapproval. It fits in with such ideas as: "never, O never!" "coward and slave," "we defy their whole phalanx," "let them come on," "a curse to our country and our homes," "the height of villainy," "utterly destructive of our interests," "vile, despicable, and contemptible," "with all the powers of our natures."

These four positions of the hand are very meaningful when applied to the right thoughts. It must not be forgotten that of themselves they carry specific meanings, but when used in the wrong place serve to get the hearer confused as to just what the speaker is standing for. To express dislike in one's words, but with the palm turned upward, leaves the hearer halting between two opinions; he cannot tell which to believe, words or actions, and as it is still true that much of the time actions speak louder than words, faulty position of the hands can easily annul what the voice utters.

Hands in Repose.—What shall be done with the hands when not engaged in gesturing? There are many easy and comfortable positions they can assume. The simplest and safest is hanging passive at the side; a certain refuge in times of doubt, especially when the occasion is a bit formal. Often one hand can rest partly closed, back to the floor, at the waist-line or a bit higher up. Sometimes it can grasp the coat lapel and not be in the way. And on occasions of great informality the hand can go into the waiting pocket and not spoil the show. But let novices beware of the pocket habit: it tends to enslave by locking the hands away and forgetting where they were laid. The same applies to hiding them behind the back. Keep them ready.

The Head and Face.—In some ways the head is the best gesturing instrument we possess. An armless man could be very expressive if he knew how to use his head—

speaking literally. The head is the center of attention of the audience; what it does cannot escape notice. So, if it is doing something that adds to the meaning of the words uttered, it contributes materially to that meaning; at least what it contributes is not overlooked. The same of the face; it is the most mobile of all instruments of expression; what the face does means more than the actions of any other part. Add to its mobility the fact that it is always in the foreground of the audience's attention, and we can easily see why it is so important in the carrying of meaning. Again, for a demonstration, study the movies.

The Face.—There are so many things the face and head can do to express meaning that it would be impracticable here to try to classify them all in detail. The best advice that can be given is: Don't let the face express the wrong meaning. If your words are aggressive and animated, don't wear a mask; if your words are quiet, moderate, commonplace, don't make movements that can only be accepted as grimaces. If your words suggest gladness, smile; if they are solemn, do not beam or grin; be sober. Beyond this general type of advice there is little that would be of profit here.

The Head.—As to the head, one can be a little more specific. The head must take its part in the correlation that goes with the movement of any of the limbs or trunk. The rule for the turning, raising, or lowering of the head is based again upon the need of rightly combining tight and loose muscles. The position of the head for a given situation or thought can best be stated as follows, "Get the right amount of vigor in the set of the head, yet avoid any tenseness of muscle that will suggest awkwardness." The action of the head is so inextricably involved with the coördination of all parts of the body that no set rule can be laid down. One who is a keen self-critic, and who will practise uttering ideas

and sentiments before a mirror, will soon learn what is awkward and what is rightly expressive. But the position of the head is never determined by considerations separate from the position of feet, hips, shoulders, and arms.

The Phases of Hand Gesture.—Every gesture is made of three acts: (1) *the approach,* (2) *the stroke,* (3) *the return.* The most important consideration for students to remember is the necessity for giving to every gesture a distinct stroke. Unless this stroke is given, and given at the right time, the gesture has no meaning; no gesture exists. The approach begins before the uttering of the idea that is to be enforced; the stroke comes just at the precise moment of greatest interest; and the return of the hand and arm takes place as unostentatiously as possible when the stroke has been made. The stroke may be gentle or it may be violent, according to the meaning intended. The approach and the return, however, are ordinarily smooth and rather deliberate. The main point is not to allow the audience to feel that they have seen a gesture before or after the time has come for the climax of the gesture to appear. Faulty timing of stroke is sure to carry false meanings.

The Eye.—Of all agencies that carry meaning to the eye the most effective is the eye itself. It is the best instrument of gesture possible. And it is at its very best when looking clean into the eyes of the auditors. The speaker who searches the ceiling for cobwebs or fairies or messages from above, or who shows his audience only his lids, or who merely stares at the walls beyond their heads, loses two arrows from his quiver—the one that forces his auditors, by the power of his eye, to hold their eyes on him, and the other his increased power arising from knowing what his auditors are thinking.

Looking into the eyes of men sticks mental pins into

them; looking into empty spaces allows them to go to sleep or off wool-gathering. Fencers and boxers always watch their opponents' eyes, not their foils or their fists. As speech is a struggle for mastery between speaker and listener, it pays to keep a sharp eye on the other party to the contest; and most can be learned about his next move by a sharp watch of his eyes.

Corollaries.—(1) The arms may not safely be held *in one position;* it is not wise to create the impression of impotence or indifference. Some speakers seem to have padlocked their arms in one place behind their backs, at their sides, or clasped in front, and then thrown away the key. An audience made up of muscularly vigorous people easily wonders why such a speaker does not wake up and come out of his trance.

(2) There are *no positive sweeping prohibitions in gesture;* somebody somewhere makes a success of the most censured movements of hands, arms, head, and face. Remember that the rightness of the gesture is determined by the audience, not by a set formula. Lay down a rule that no gesture should ever cross the body or that all gestures should be from outward in, or that the arm should never be perfectly rigid, and some speaker will arise, use it, get his effect, and disprove the rule. The career of Mr. "Billy" Sunday is one sweeping denial of any and all flat prohibitions as to action and gesture, and an equally sweeping demonstration of the range of gesture permissible before large, mixed audiences.

Let it be said of Mr. Sunday that with all his contortions and gyrations, which so offend a proper parlor or class-room or churchly manner, no one ever detects him in an awkward posture or an ungraceful gesture. He is a wonderfully poised, muscular machine, and in the very torrent, tempest, and whirlwind of his passion he seems to beget a temperance of muscular coördination that, after all, at least for the Tabernacle masses which he so easily sways, gives it a certain smoothness.

(3) *Gestures that distract the attention* of the audience are not likely to be successful, except as pure exhibition. The eyes of the spectators are busy reading meanings from what they see in the speaker. If his words are interesting they most easily focus on his face. The other parts of the body, then, become secondary, and their function must be subordinate; they must help, but they must not usurp or distract attention.

This means that hand gestures must in general bring the hand fairly close to the face; at least, the hand should not wantonly wave or point at too great a distance away. The major part of the movement, of the gesture, and especially its beginning or close, should take place close to the line between the eyes of the audience and the speaker's face. When the speaker's eyes turn from the audience, the gesture may then properly be in that same direction. Very rarely, indeed, will it be meaningful to turn the face in one direction and move the hands in another: only when the intent is to express aversion, contempt, or opposition. When the hand moves outward or toward an object off the eye-to-eye line between speaker and auditor, the eye very properly yields its dominance for the moment by glancing first in the direction toward which the hand is to go. Then it comes back to the audience and the hand finishes its business without distraction to the observer.

(4) From this same necessity of keeping hand and face adjusted, the *hand must not get in the way of the face.* In general, it may come directly in front of the body, with good sense, or cross it. Yet this rule is not absolute; right hand to right side, left hand to left; this keeps the face and hands in appropriate relation for all ordinary meanings. It is only in impersonation and acting that a left-handed gesture gains by going over to the right side; each hand to its own side is the rule.

(5) *Some cue must be given* so that the movement of the hand will not be too abrupt. The gesture must not drop out of a clear sky. This calls for general coöperation of the bodily parts. Sometimes it will start with a swing forward, sometimes with a rise of the shoulders, sometimes with a turn of the head or a glance of the eye. All intense and concentrated actions begin low down, like lifting a great weight. Hitting a golf-ball begins at the feet, in the stance. Watch a novice thread a needle, and see the initial adjustment of the feet, legs, and back.

(6) *False movements in gesture* defeat their purpose; they have meaning, but carry wrong ideas; crooking the elbow too much outward, hunching up the back—any movement that adds a distracting meaning. One special form is the rebound when the gesture is finished. All gestures, except those to represent slackness and weakness, need a strong, firm, unwavering finish. At the close there should be a moment's halt, a clear announcement to the observer that it is all through. This device is more than an announcement of the close of the act. When a thought of peculiar import has been uttered, by holding one's posture and gesture a few seconds one gains the effect of saying the thing over again, even of repeating it. So

long as the posture is held, up to a matter of four or five seconds, the listeners keep hearing the speaker's thought over and over again and giving it newer and deeper import.

EXERCISES IN GESTURE

1. First, *get set to make gestures;* eliminate from your mind any notion that gestures may be all right for others, but that they are not for you. Cultivate the idea, rather, that you are ready to subject yourself to discipline in order to get control over your instruments of gesture. Get this mental adjustment first of all.

2. *Present the hand, back to the floor,* to an imaginary audience, as if you were laying a plain fact before them. Work for the right combination of strength and ease. To make the hand mean something in this gesture vitalize it to the finger-tips, yet without making it stiff. Keep it from being rigid, yet hold it so that every part of it would shed water. Avoid the cup effect; don't glue the fingers too closely together, and yet do not sprawl them. Most learners will find that they do not use enough vigor on their hand gestures; their fingers are limp like strings or give the appearance of being deformed. Take out the curl, yet do not make them look like so many sticks.

3. *Free the wrist from stiffness.* Most people keep too stiff a wrist; and though they may use limp fingers, still they cling to the stiff wrist. Some students will discover, when they try the wrist exercise, that the trouble with the appearance of the hands is in the rigidness of the wrist joint. The hand cannot express ease and confidence while the wrist is so rigid that the hand looks like an extension of the bones of the arm. Depress the hand at the wrist. To do this requires much practice in wrist relaxation. A good way to find out how the fingers and wrists ought to feel in easy gesturing is to shake the hands very vigorously for upward of a minute. This will weary them so that they will freely give up any undue stiffness. After this exercise an effort will be required to get the fingers properly vitalized, but the wrist will be very likely to fall into a proper and graceful position. Practise this until your hands and wrists know how they ought to feel.

4. *Free the arm and elbow.* For all practical purposes the elbow should always present a bend; a very slight one most of the time, but one that is nevertheless present. Caution must be given, though, against making the elbow loose. People with long arms sometimes make the mistake of thinking that the way to hide the excessive length is to bend the elbow and hold the arm in close to the side.

As a matter of fact, the surest way to make them appear awkward is to telescope the arm; and the surest way to hide undue length is to extend it to the full, yet without stiffness.

5. *Swing the arm to the right and left,* not passing the center of the body and not extending it more than at an angle of sixty degrees from the plane of the chest. Do this at different heights; at the level of the hips, chest, shoulders, top of the head. Use each of the positions of the hand; Supine, Prone, Index, Clenched. Be free to turn the wrist or the elbow to keep from straining any muscle unduly. Remember that the curved line is more graceful and serviceable than the straight line. You will discover that to keep from tensing certain muscles you will have to swing the arm, body, knees, and ankles off into a curve. Observe how this works, and cultivate the easy curve; not the dainty, saccharine swing of the old Delsarte, but the turn that keeps a happy medium between ease and strength. Do it before a mirror and study how to get the combination. Practise it in conjunction with various ideas and sentiments.

6. In conjunction with this swing of the arms, study the needs of shoulder, hip, knee, and ankle coördination. Notice how necessary they are even to easy and effective hand or finger gestures.

Take an easy posture with the right foot forward and the weight resting on the heel of the left foot, draw a sword from your left side, and raise it on high above your head, in proper military fashion. To do this you will have to use every joint in your body. In the first place you will have to swing the weight over to the ball of the right foot. Then you will have to turn on the axis of the hips; you will have to change the bend in both ankles; your heels will occupy different positions throughout the movement; your shoulders will make a very wide change of position; your arms will swing through a wide arc; your elbows must accommodate themselves by bending; the wrists must change greatly, and the knuckles of the hand will play their part. Unless you study out this coördination of bodily parts, and practise it intelligently, you will not be likely to overcome stiffness and awkwardness. Take the exercise one step at a time, mastering each movement in succession, until you can combine the whole. Another exercise is to go through the motion of swinging at a golf-ball, using the complete follow-through.

7. Extend both arms out in front as if addressing a plea to a large audience; do not let them go to the sides more than sixty degrees. Starting with the weight on the ball of the left foot, swing the weight over to the right foot, coördinating ankles, knees, hips, shoulders, and head. You will notice that in doing this you make a gesture that sweeps a wide audience, yet you do it *without moving your arms*

at the shoulder joints. It is a very valuable gesture to cultivate for large occasions.

Perform this exercise with only one arm, using first the one and then the other. Do it at different angles of the arm and on different levels.

8. With the hand extended in a presentative manner, change the weight of the body and swing to the right or left at the same time. Notice what an effective coördination results; observe how useful a movement it is for addressing many kinds of thoughts to a large audience. It is valuable for enabling the speaker to keep a widely spread audience interested in himself and his words. Practise it first with one hand and then with the other, and at different angles and levels.

9. Practise raising and lowering the hand and at various angles to the body. Observe that this movement is related inseparably to a rocking back and forth, with the ankles, knees, hips, and shoulders all involved. If you fail to rock, the gesture is stiff and wooden.

10. In using these exercises imagine yourself at times before a large audience, remembering that a proper public manner for gesture and actions demands plenty of idealization; that you cannot set for yourself the standard of private conversation. The leader of men is required to use more elaborate and intricate gestures than a man in private conversation. Do not fear that you will overdo; more students underdo than overdo. Yet, if you tend to go too far, study yourself to see what constitutes a happy and artistic medium for you. Then, as opportunity affords, observe effective speakers, and compare their methods with yours. You will learn much from them.

11. Make a speech of six to ten sentences expressing a vigorous conviction; use at least four gestures that will compel the hearer to face your beliefs; prove yourself capable of mastering those before you; beat or be beaten.

The Value of Practice.—Intelligent action and gesture are the result of good habits. The best way to insure good gesturing and meaningful movement is to cultivate habits that work while the mind is occupied with something else. Speaking, interpreting, and acting are at their best when the mind is free from thoughts of gesture and posture and is busy with the line of logic and the personal purpose that go to make up thinking. So the ideal to work for is the cultivation in the mind of a set

of muscular, kinesthetic images that will operate automatically to bring the body and the limbs into the right place and movement at the right time. The object of the study of gesture is, not to make one conspicuous, but to make it possible to use the arms and hands unconsciously for the carrying of meanings and consequently for the enrichment of thought. Habit, which produces automatic action, is, for most students, their only salvation. So the ultimate advice as to action and movement of all kinds is, *Get the habit.*

VI

THE VOICE IN SPEECH

We have seen that the beginnings of communication lie in a command of the whole body; that general bodily alertness affects the alertness of the mind; that freedom of body is fundamental to freedom of the machinery of thinking; that the body carries countless messages in speech to the eye of the observer which he reads almost instantly and with great clearness; and that effective speech is much dependent upon the competency with which a speaker controls his whole body and its several parts in posture, movement, and gesture. Also we have seen that after body comes voice in the line from the listener to the speaker's inner meaning: bodily action, voice, words, meaning.

VOICE AND MEANING

Voice a Matter of Sound Waves.—All the voice can possibly do in carrying meaning is to furnish sound waves. These, when of the right kind, stir up meanings in the listener. This is carrying thought by voice. If we look for a something beyond or above this, we do not find it. The meaning is the subtle, mystic, inner thing; and that always is in the mind of the speaker with a counterpart in the mind of the listener. Voices that stir no reactions in a listener, as when using an unknown tongue, stir no meaning, do not carry thought.

What the voice does must have significance—must have meaning for the listener.

Voice a Measure of Social Adaptability.—In a world that relies upon the voice for putting ideas into circulation, the competence of any man's vocal apparatus determines how much he shall pass on to others by means of speech. It might even be thought of as the neck of his mental bottle; no matter how much is inside, no more can come out than the neck of the bottle will accommodate. It matters not how much a man may know, how wise he may be, how learned, how well able to frame ideas into captivating written composition, he will find, when he speaks, that no more of this can come forth than the neck of his speech-bottle will allow to pass. The rest must stay locked up inside, to a large extent of no use to his fellow-man.

A mind that cannot find an outlet is in a prison. So where speaking is needed, but where no adequate mastery of voice is had, the narrow outlet blocks the mind and imprisons it. All the learning possible to man, or wisdom, or loftiness of sentiment, will be of use to only its holder if he cannot find a way of sending it out into the channels of mental commerce. Men with narrow-necked-voice outlets frequently write well and so are not entirely a dead loss to civilization, but they are a total loss as speakers.

Defective Voices Belie Their Owners.—But this stoppage of the passage of thought has even more serious consequences; a faulty voice makes deceivers of men who are at heart genuinely honest. The problem of being personally honest does not stop with merely having honest purposes; a man's reputation for honesty hangs infallibly at the mercy of his ability to tell the truth as he sees it and to compel others to receive it as he intends it. Consequently the most honest man in the world may continually give forth falsehoods through a

voice that belies his meanings and perverts the significance of his words.

The voice is the common carrier of the most delicate of thought commodities. Or, viewed from the reverse side, meanings of the deepest significance can be carried by the most delicate of vocal qualities and inflections. We are told that in a certain Chinese dialect the spoken word for "king" has the same form as the word for "goose," the only difference being in the inflection. And the story is related of an American who, wishing to address the king in the most respectful of tones, succeeded only in calling him a goose. Similar instances by the thousands can be found, and without resorting to men struggling with a foreign tongue; they are common enough in every-day life. A man deeply in earnest often speaks, for all his earnestness, perchance as if he were bored or tired or greatly frightened; and the listener never finds the real truth. Men trying to be polite are common enough who growl, bellow, or sneer. Women desiring to be frank and sincere simper, twitter, or merely use the saccharine tones of social deception. All these tell untruths as unfair to their real intentions as if they had falsified deliberately.

Ostracism from Defective Voices.—Not only does the voice deceive, but it often subjects its owner to unnecessary ostracism from the world's best delights. A canary would rather be among its own kind than among crows, yet many a person of really fine sensibilities is shut out of good company by a voice that makes people turn away. It is not enough to assume that a man's voice is always the true index of his character; such is far from the case. Great souls have been locked in by obstructing voices. But a bad voice brings its sorry wounds to character; for just as a freakish way of wearing clothes or hair, or precisely as a disfigurement of the face or head will in time affect a man's character by affecting

the way people act toward him and receive him in society, so will a defective or freakish voice leave upon the character of its wearer the marks of punishment inflicted upon it by the shocks and cruelties of a misunderstanding society around him. The voice goes a long way toward deciding what kind of people will accept its owner in their company. And ostracism makes terrific inroads upon disposition and character.

DELICACY OF VOCAL EFFECTS

Vocal Competency a Matter of Delicate Mastery.—Only the very dull miss fine inflections. Meanings are more likely to hinge on delicate differences than upon those that are gross. Animals reveal this. A dog can discover to an exceedingly fine measure the slightest changes in his master's temper. The Elberfeld horses, which could perform such prodigies of learning and reasoning, were finally shown to be merely following cues from their master given so slightly and unsuspectingly that the ordinary human could not detect their existence. Some of these cues came from bodily action, but others came from the voice. Man is at least equal to the animal in this faculty, undoubtedly better. Like the animal, he gets his meanings in a subconscious way. The word "come" can be uttered so as to mean, "Come, and welcome"; or, "Come, if you must"; or, "Come, who cares!" or, "Come, though I wish you would stay away"; or, "Go, and never come back," and many other meanings fully as definite. The reactions to such tones of voice need be no more consciously made than in the case of the horses, even when the shades of meaning are most definite.

The Voice a Delicate Mechanism.—This delicacy of shading possible in the voice is the direct outgrowth of the extreme fineness of its mechanism. Not in the

world, probably, is there a more delicate and intricate machine than the human voice. Tones and sounds come from the passing of air between the vocal cords in the larynx; the number of separate sounds that these cords can make when vibrated is exceedingly large. That speaker is a free man who has control over these fine operations; such a one can get his ideas into circulation, whereas the man who has only slight control over the intricacies of this instrument discovers that somehow most of his best thoughts are locked in. He is about in the same condition as the mentally impoverished school-boy who, because of bankruptcy of vocabulary, has to carry twenty different ideas with only one scrap of slang; the man of dull or perverted voice has to try to carry thousands of ideas with a voice flexible enough for only a hundred. Both are cripples because they lack mastery of subtle distinctions; and neither of them can carry worth-while freight of meaning.

VOICE AND BODILY CONDITION

Voice Mechanism Depends upon General Bodily Condition.—The vocal muscles are among the most delicate of the whole body because they are the latest mastered. Legs, back, trunk, neck, arms, and head come first; then fingers, eyes, jaw, toes, face; last the muscle system of speech—larynx, tongue, lips, jaw. These various muscle systems are controlled in an order that progresses continuously from the *coarse to the fine, the gross to the delicate, the simple to the complex.*

The larger muscle systems, especially those of the trunk and viscera, are the chief seats of the emotions; the finer systems, of the hands, face, and throat, are more for uses of discrimination, close discernment, delicate distinctions—the intellectual processes. With a voice poorly controlled all that one can do is to show a

general attitude, a feeling or emotion; whereas to reveal intellectual states and distinctions, the voice must be capable of all delicacies of shading and inflection, and must in addition be under strict control. Of the two, intellectual and emotional, the emotional is the more likely to control and dominate, which arises from the fact that the emotional is a matter of the whole body and the intellectual a matter of a part; and the whole is almost always master of the parts. Thus the mastery of delicate uses of the voice depends greatly upon the general state of the whole man. So if the body is well balanced and under fine control, there is every reason to expect health of vocal apparatus and control of voice. Just as a disembodied voice is a fiction, so is a voice that is autonomous, free from domination by trunk, legs, and head.

General states can be shown by man and animals alike, for both of them are subject to governance by total states, especially the general state of the blood—pure or infected, moving with strong stroke or with weak, well aerated or sluggish with poison. But only to man is accorded the blessing of ability in fine discriminations; as an intellectual being he is in an entirely different world from the "dumb" animals, for the very reason that he can be freed from dumbness by mastery of the voice in speech. This it is that gives him his best mastery of discriminations and makes him superior intellectually and able in part, at least, to make intellectual processes rise superior to emotional. A man who lacks delicacy and subtlety in speech lacks the most subtle of all discriminations. He is in a degree a defective as a carrier of ideas and as a distinguisher of fact and truth.

Vocal Incompetency Chiefly the Result of Early Training.—Inability to bring out the fine meanings in speech is almost always altogether, especially among school and college students, a matter of home and early train-

ing. Recall that the psychologists quoted in the first chapter leave no place for an instinct for speech, not to mention an instinct for natural excellence. The speech we use has all been learned, learned first from parents and members of the family, then from playmates at school and on the playground, and after that from the street, the show, the store, the office, the factory, and the social group in which one moves. Few homes care at all whether speech is good or whether it is poor; enough of them are not aware that good speech is an asset; while still others believe in a speech instinct and assume that the matter will take care of itself. The result is that the taking care is done by people who pay no attention to voice or to any other aspect of good speaking.

In this common neglect the voice suffers most; it is maltreated a score of ways; its vital place in the scheme of life and living is ignored; and when any attention ever is paid it ignorance of vocal mechanism for the most part does it more damage than benefit. A few of the causes, these, why the great majority of people grow to adulthood with voices that cannot make fine discriminations nor draw nice distinctions, nor offer to the intellectual life its most valuable differentiations.

Cure for Defective Control Found in Analysis of Elements.—For those beyond childhood the way to make the voice effective for fine uses is to relearn how to use it. This means a repetition of the learning process.[1] Voice control is not learned in youth by a specific process of conscious attention to every move the voice muscles can make; the most of what we learn about vocal control is learned subconsciously, by imitation. In youth we correct a faulty tone or pronunciation or enunciation by a kind of trial and error. We have a more or less

[1] For a fuller account of the learning process, see chap. i.

subconscious understanding of the things that can be done with the voice and have a somewhat vague sense of what is good and what is otherwise; some children can even discuss their tones of voice and, in terms of too loud or too high or too weak or too rough or too slow, can tell themselves and one another what to do to do better. Also their parents and teachers, if at all aware that excellence of voice is a factor in happy and useful living, can talk in these and similar terms, thus giving lessons in analysis and criticism.

CONSCIOUS CRITICISM

Speech-training Involves Conscious Criticism.—Such is the subconscious process of youth; what happens, now, in a deliberate course in speech-training? The general procedure is continued, with the criticism made more articulate and more open. At this stage the learner is obligated to find, not some few obvious vocal elements, such as general loudness or quietness, highness or lowness, but distinctions of a much finer degree. And these distinctions must be understood consciously, not subconsciously as in childhood. Thus relearning is always harder than learning, in this case because the study of voice and vocal methods must be more minute and analytical than in childhood and youth.

Analysis must now refer to vocal elements by name, must insist upon good models for guidance, upon much repetition to gain initial success, upon the ability to repeat at will, and then the cultivation of automatic habits that work successfully while the speaker or talker is engaged in focusing his attention on the thoughts and words he is using. Only in this way can better voice methods be learned and learned with profit; for a man cannot, in the midst of uttering a bright idea or a deep sentiment, afford to speculate very deeply on what his

voice is going to do next. Whatever he does must be done so quickly and automatically that he wastes no time or effort over the matter. He analyzes first, slowly; then speeds up and makes it automatic.

Benefits of Automatic Voice Control.—With new automatic habits gained, such a one can tell the truth, nothing but the truth, and as near the whole truth as any one in reason ever can. He can show a consistent unity of the components of Speech; of facts and sentiments, language, tone of voice, and bodily behavior. He can leave his hearer with one clear impression only, not with a division between his words and his voice, between body and words, or between voice and body. No longer need he give three conflicting impressions at once: to look angry, but speak words of conciliation and at the same time sound bored with life; to utter words that mean disapproval, but expressed with a voice that seems to acquiesce and consent, and with a body that suggests extreme hesitancy; or to grant a request with words that are frank and fair, in a tone of voice that echoes suspicion, and with a body that seems to be hiding something. The man who can keep thought, words, voice, and body unitedly saying the same thing cannot only speak honestly, but can think straighter, face the world more squarely, and act more like an honest man who knows what he wants and how to get it.

CONDITIONS OF MASTERY

Four Conditions for Mastery of Voice.—Under ideal conditions—with minds and voices that function perfectly—good thinking can readily be turned into good speaking, while good speaking reveals a mind indulging in good thinking. But it is only *under perfect conditions* that such ideal results occur. The vast majority of men lack one of four things: (1) perfect control over

their thinking, (2) a perfect vocal machine, (3) perfect control over this machine, or (4) that fine coördination that brings the mind and the voice together in harmonious functioning. Hence there are very few people who cannot profit by a study of the voice, its nature, laws, workings, and of the methods of making it cooperate better with the mind.

Another way of presenting this is to say that improved thinking will mend one's vocal expression and improved vocal expression will mend one's thinking. Both of these disciplines, training of the mind and training of the voice, are invaluable. Since our concern here is chiefly the training of the voice, attention must be focused on that phase of the process which is distinctly the field of vocal communication—the study of voice production and the use of voice in speech.

Oral Communication Necessitates Vocal Change.—The body carries meanings best by *changes;* so does the voice. Lack of change is lack of meaning, lack of progress in thought. Forward movement in speech necessitates constant variation, and speech that is changeless is uninteresting, unimpressive, unintelligible, and incapable of catching and holding attention. We shall find that all the faults in speaking that men are heir to arise from the failure of the speaker to make the right changes at the right time and place.

The one thing that is always intolerable in speech is monotone—the use of the voice without change; this is the one rule that overshadows all others. If you are willing to be ineffective, use one or more of the various kinds of monotony; but to make speech meaningful, change tone; to make it fully expressive, make the changes aright. This is the whole of vocal expression in a nutshell; the rest of the text is taken up with showing *how* the changes are to be made.

THE ELEMENTS OF SOUND

Four Elements of Sound.—If, then, speech is a matter of vocal change, what is it that changes? Sounds; and sounds are analyzable into elements, elements that vary in each sound. It is these variations in the elements that bring the changes, and consequently meaning, into voice and speech. They are four in number: (1) Quality, or Timbre; (2) Force, or Volume; (3) Time, or Rate, and (4) Pitch, or Melody. Every possible tone the voice can make is compounded of all four of these elements. Thus each sound has an ascertainable timbre quality, is of an ascertainable degree of loudness, is prolonged an ascertainable length of time, and can be located at an ascertainable height on the scale, or gamut. Infinitely varying shifts in the use of these four elements are involved in speech; in tone color, in tone intensity, in tone duration, and in tone height.

THE ORDER FOR STUDYING ELEMENTS OF TONE

In what order shall these be studied? Is any one more necessary than the others? Is there a significant order of importance? All depends upon the point of view. For purposes of study, of the learning process, of development of competency in the vocal organs, the most significant order is that of development. The order best suited for purposes of training and practice will obviously be the one in which the child gains the use of these elements.

The Development Order.—This order can be traced with definiteness. It follows the general rule that the child reacts at first totally, all over its body, and then with one part at a time. As it develops it learns to inhibit certain actions and to act with special parts only. General activity remains with it through life

as emotions; the particularized type becomes more and more delicate as intellectual selection, which but repeats the commonplace that the older we grow the less emotional we become and the more we cultivate intellectuality.

1. *Quality.*—The most nearly total of these four elements is Quality. Differences in Quality are differences in the resonance combinations of the sounds made by the voice—that is, they are a matter of the complexity of sound waves. Changes in Quality of the tone are the result of total bodily excitement. They arise from the use of different sets of resonators, producing different kinds of resonance. These changes have their origin in the changes that come in the blood through action of the viscera, in particular the ductless glands. When the blood is affected, muscles are affected, and the muscles of the neck and throat especially. When thus affected, they expand the vocal organisms or restrict them or make them rough, smooth, dull, vibrant, weak, or powerful.

A raucous voice is the result of one combination of resonance factors, and expresses one kind of emotion—that is to say, it comes from one type of general muscular tensions, visceral changes, and glandular secretions. A deep, expansive, rolling tone is the result of a different kind of total emotional set-up; so also a throaty rasp, a whispering aspirate, a falsetto shriek, or a sepulchral tone from the hollow of the chest. Each of these types is readily translated by the listener into meanings, meanings as to the general frame of mind or mood in which the speaker happens to be.

These total sets of the body, showing themselves in changes in the tones of the voice, are the first means whereby the child can make its wants and wishes known; its first means of communication. All through life these changes are given much more to expressing a total

attitude than a specific meaning. So easily interpreted are the tones made this way that they do not need words. Hence they are fundamental, for they speak a universal language and are not bounded by language or geography. Unless they are learned aright the rest of speech study may go wrong entirely and be of little avail. The number of people who have not perfect control of this mechanism of communication, especially for public address, for interpretation, impersonation, and acting, is rather surprisingly large.

2. *Force.*—The second device the child uses with effect for satisfying its wants is Force, the amount of noise it makes. This seems fairly obvious; we very easily read a person's emotional general attitude by the amount of sound he makes when he opens his mouth. Having caught the quality of the voice, if we can add to it a comprehension of loudness or softness we feel pretty clear as to how the user of it feels about the matter in hand.

But Force, when we come to carry on communication by means of words, takes on an intellectual turn also. In English, for example, accentuation, a distinctly intellectual process, is dependent upon the extra loudness of certain syllables. Then, too, we give wide changes of force to show degrees of importance among words for emphasis. So Force makes a distinct advance over Quality in marking intellectual distinctions.

3. *Time.*—Next comes Time. As an agency for indicating a total bodily attitude it serves well; fast or slow is easily interpreted into feelings and moods; yet not nearly so much so as Quality or Force. More than they, however, it is serviceable for indicating fine distinctions, especially in the differentiating of word meanings and their relations to one another. Furthermore, it has to do with the general progress of thought, of the movement of logic. Phrasing, pausing, and tempo in

general have much to do with one's logical understanding of the spoken word.

4. *Pitch.*—Lastly, the most intellectual and the least emotional device in speech is the change of Pitch. Without pitch changes we sound like beings without thought, mere intoners, monotonous droners. Many of our most common and full emotions are accompanied by only a slight change of pitch; whereas our most intellectual refinings need pitch changes in great abundance. Chanting a religious rhapsody or pouring forth a love lyric holds pretty much to one level of pitch; but exposition, argumentation, and description keep the voice running up and down the gamut continually.

Few people ever master the subtleties of Time and Pitch. If they have intense emotions they can, for the most part, show them by Quality or Force; if they are dull and emotionless, getting little help from these two elements, they usually turn out to be uninteresting people. If they are competent in making fine intellectual distinctions, they have to be capable in their use of changes of Time and Pitch. While if they are able to create in others a general emotional reaction, they have to be masters of changes in Quality and Force.

So the following study of the elements of voice will follow this developmental order: (1) Quality, (2) Force, (3) Time, and (4) Pitch. This will have the sound biological advantage of following the order to which our vocal mechanism grows; and it will tend to put the emotional and the intellectual aspects of speaking each in its rightful place.

Elements in Terms of Physics.—The four elements of tone are best differentiated in terms of the physics of sound. Sound is a matter of waves; difference in the waves makes the elements: Quality, Force, Time, and Pitch. The Quality, or timbre, of a sound is a matter of wave complexity. Every sound, except under

laboratory conditions, is really several sounds mixed together; the kind of mixture in any given case is its quality, its complexity. Another way of saying it is that complexity is a mingling of various resonance frequencies; or of various resonances, caused by physical differences in the resonating body that produces the sound. Force represents intensity of the sound wave, wave height, as it is called. Time is the duration of the resonance waves. Pitch is the wave "length," or frequency.

ASSIGNMENTS

1. Observe your own voice in speaking; notice its ups and downs, its pauses, retardations, and rapid spurts, its short shouts and its light brushing of many sounds, and its many different kinds or qualities of tones.

Do this also for the voices of other people whose conversation and public addresses you hear.

2. Select single tones from your own speech, and see if you can analyze each of the four elements in their make-up. Do this with a piano or other musical instrument.

3. In listening to speakers, determine as far as possible how much of the speaker's power is due to his voice; also how much he loses in power by failure to possess a good voice or to use well what he has.

4. Bring in a report on some speaker you have heard; study him on the following points:

(1) Wide or narrow range of pitch.
(2) Slow or fast rate.
(3) Loud or soft force.
(4) Pleasant or unpleasant quality.
(5) Variation in the use of all four elements.
(6) Fitness of his general voice methods to the thought in hand.

VII

QUALITY

QUALITY is a matter of how the tone is made, its physical make-up, its resonance complexity. To analyze Quality for study we must take up the elemental mechanism of voice. Voice is made from breath which is turned into sound as it passes through the larynx, or voice-box. It is breath set vibrating by the vocal cords. The vibrations produce sound, which always possesses the four elements of Quality, Force, Time, and Pitch. Changes in breathing have much to do with changes in the four elements, especially in changes of Quality and Force. Hence a study of the elements begins with a study of breathing.

Breathing is performed in reality not by the lungs, but chiefly by the diaphragm, a muscle below the lungs that pulls the lungs open or shut, thus inhaling or exhaling the air. The lungs are purely passive, being pulled up and down by the diaphragm. Help is given the diaphragm by the muscles of the ribs, and a small amount of aid by the muscles of the shoulders and back. But the main work of breathing is done by the diaphragm.

Breathing.—Few people realize the possibilities for the development of the lungs and the speaking apparatus. Most men and women are undeveloped in lung capacity as well as in purity and strength of voice. A phase of the matter that ought to commend this study to students in general is that the cultivation of the voice and lungs

for speaking is at the same time an asset to the general health. Very seldom do we see a person who has given time and effort to vocal training who is anemic, pale, or afflicted with lung trouble. On the contrary, great singers, actors, and public speakers are almost universally robust-looking, deep-chested, and even broad-shouldered. Many instances could be cited of weak, sickly students who have made themselves into healthy, strong men and women by faithful attention to vocal exercises and lung development, for both singing and speaking.

Also it may be said in passing that a sure cause of failure in singing and speaking is the lack of practice, both in breathing and in acquiring vocal strength. Many a speaker who is not possessed of an extraordinary equipment of mental power still wields great influence over audiences by the possession of a ringing voice, with deep chest resonance, and vocal power enough to make men listen; whereas men of great intellect and fine reasoning powers too often have but little effect upon audiences simply because of the ineffectiveness of their vocal machine. Practice yields profitable returns in influence and effectiveness.

INSTRUCTIONS FOR BREATH CONTROL

Filling the Lungs.—1. Locate your diaphragm as follows: lay the hand on the soft space just below the floating ribs, and then pant. The diaphragm is a muscle which, when relaxed, arches upward, and when hardened flattens out, thus pulling the lungs downward and making a larger air chamber. If you cannot find the diaphragm by panting in an upright posture, get down on all-fours and pant; nature will assert itself and cause the diaphragm to move back and forth in a very pronounced manner. If you sincerely try to pant in

this posture, you can readily detect the muscle as it goes back and forth. Learn its location and appreciate how it ought to feel both to the hand and to the abdomen when it is moving freely and fully.

2. Assume an erect posture, shoulders back, chest up, abdomen in. Take in all the air you can and in such a way that the chest is not raised, but so that your hand can feel the diaphragm harden. Inhale and exhale repeatedly, making sure to harden the diaphragm and the whole of the abdomen, but do not raise the chest. While you are doing this notice how the movement ought to feel; in this way new ideas can be gained of how the diaphragm should work and how automatic action can be cultivated.

3. Harden the diaphragm as in the preceding exercise; then lift and expand the chest as far as you can, raising the chest in front without elevating the shoulders—the chest rises in speaking, but almost never the shoulders. Do this until you have caught the feeling for this kind of breathing. Be sure always to use the diaphragm first before raising the chest.

4. Having hardened the diaphragm and raised the chest, give the lungs their last few cubic inches of space by pulling back with the muscles of the back and shoulder. This gives you your full lung capacity. The repetition of these three exercises will ultimately give more capacious lungs and a stronger set of breathing muscles—a superior bellows for the speaking voice.

Acquiring Ease and Rhythm.—1. Inhale very slowly and fully, taking breath not oftener than six times to the minute. Be careful to make the passage of air both in and out *as steady as possible.* Also aim to keep the same rate throughout. Speaking requires deliberate breathing under perfect control.

2. Increase this rate, but make the breathing uniform and always steady. Study to keep out all puffing and

jerking of the breath. One of the surest ways to develop, or to keep up, stage fright is to let the breath get spasmodic and jerky; whereas one of the surest ways of securing and maintaining ease and a feeling of mastery is to make the breath come in rhythmical, controlled beats.

Controlling the Exhalation of Air.—1. Fill the lungs with air by means of a deep, slow inhalation. Exhale slowly, keeping constant watch of the passage of the air to see that it comes at a uniform pace. At first exhale rather easily and naturally, at the same time keeping constant watch of the steadiness of the current. Then exhale more slowly, still cultivating the ability to detect unsteadiness and to correct it. Finally get the rate so slow that a lungful of air lasts a half-minute in the exhalation.

To do this the whole abdomen must be kept hard and firm. Give the voice a "base," as it is called. Note that during speaking and singing there is no breathing: the diaphragm is hardened sufficiently to crowd the whole lower abdomen so that this also is made hard. Then the diaphragm begins to push upward, still remaining hard, and keeping the whole abdomen hard also. During this process of expelling air the diaphragm and abdomen change shape, becoming taller and narrower, thus, like a rising pillar, accomplishing the work of exhalation. Finally, when the diaphragm and abdomen reach the limit of their powers in narrowing and rising, the breath gives out, no more tone can be made, and a new breath must be taken. The lungs are then "empty."

2. Repeat Exercise 1, using the hissing *s;* this will help in detecting unsteadiness.

3. Repeat with the aspirate *ha.* Make your ear alert to detect any lack of smoothness.

Cultivating Expulsive Power.—1. Fill the lungs and then drive the air out with a series of short puffs, making sure to use the diaphragm for the motive power.

2. Pant vigorously, using the aspirate *ha;* keep this up for a half-minute at a stretch and, after a rest, repeat.

At first use this exercise only moderately. With practice you can get more power and can last longer. If you overdo at the beginning, you will find a tendency toward dizziness; but this will pass away with repeated practice. It is good exercise for the general health; it gives one all the benefits of running or playing a violent game, except for the muscular exertion of the arms and legs. In fact, public speaking itself is one of the very best of physical exercises. If you get dizzy during practice, it is pretty safe evidence that your body needs exercise. A speech of an hour's length gives more of the fruits of physical exercise than a round of golf and is equal to two or three sets of moderate tennis.

PURITY OF TONE

The first requirement of a serviceable speaking voice is purity of quality. By this term we mean freedom from unnecessary obstruction in the making of sound. Tone comes from the vibrations of the vocal cords, caused by the passing of a column of air ejected by the lungs. According as this opening is free and unrestricted will the tone that comes forth be pure or rough. A tight throat makes an unpleasant sound; a relaxed throat makes a sound that delights the ear. Comparatively few students have voices that can be called pure and free. Most voices rasp or grate or quaver; very few are open and clear.

Abbé Bautain says, "A sympathetic voice singularly helps the effect of the discourse, and is, besides, the best, the most insinuating of introductions."

The purity of the voice of a speaker can actually have influence over the beliefs and ideas of the listener; for purity of tone strongly affects the listener's estimate of

the truth or falsity of the ideas he listens to. At first this seems like a pernicious doctrine. It seems to argue that convictions must be pretty cheap to depend upon the sound of a man's voice; and yet, after all, it is not so dangerous as it seems. If we were to accept the doctrine that a speaker possesses absolute truth which the audience has no right or power to refute or reject, then we could believe that this notion is dangerous, but when a speaker stands before an audience, at best he is giving only one man's views. Now if he utters his thoughts in a tone of voice so rough and unpleasant that the listener finds it difficult to listen to him, the opinion he desires others to accept is not so well received as when uttered with a voice that is smooth, flowing, and pleasant to the ear. Opinions, even the best of them, need the help of a pleasing voice.

There are in the world so very many ideas a man may accept that he is dependent upon certain forces to choose his ideas for him. Sometimes it is his daily paper, again it is his church or his political party or his previous utterances, or any kind of personal interest or desire. The law of action is that whatever tends to dominate attention tends to determine action. A pleasant, resonant, dominating quality in a voice can easily be one of these action-determiners; and it is not necessarily to the discredit of the hearer when he is thus influenced. He naturally reacts to the meanings that succeed in breaking through the speaker's vocal apparatus. It is not a whit less dignified or worthy than to be led by a politician's name or by a scholar's reputation or by the fame which a brilliant preacher happens to enjoy. True, the beautiful voice may easily gull us, but the fact still remains that when ideas come to us with thrilling resonance, with reverberating vibration, and with delightful verve, they somehow appeal to us and are easily made acceptable to us as truth; they

carry full freightage of meaning. For this reason the speaker, if he is honest, can be one of mankind's greatest benefactors; and of course, if he is a cheat and a fraud, can be one of its most dangerous foes.

We frequently wonder at the conversational powers of some man we meet in business relations or in the drawing-room, and we agree that such a one is a "wonderful conversationalist," or if we are a little bit given to ecstasy, we say that he is possessed of "great spiritual power" or "wonderful brilliance of intellect." The point frequently is that the pleasingness of the tone of voice of such a person makes it easy for the listener to follow his ideas and to receive an unusually full measure of meaning. A pleasing voice makes listening easy, and whatever tends to make it easy for the listener to comprehend what the speaker means is so much gained. On the other hand, whatever makes it difficult for the listener is so much lost. Consequently, purity of tone and smoothness of voice are fundamental necessities if a speaker desires to carry his thoughts to others on the safest terms.

The Open Throat.—The beginning of pure tone is in correct breathing. As the first move toward good tone production review the lesson on breathing, commencing with the aspirating exercise (making the *ha* sound), then changing the sound to short "u" as in but. By making this a kind of open grunt you can produce a sound that is free from roughness. It will be little more than the least vocalized breathing, but it will be tone made on its easiest terms. The test of this exercise lies in the ability to make the sounds with no effort other than the stroke of the diaphragm. Be sure that there is no straining in the throat; leave everything there inert and open.

Having tried this, cultivate the loose jaw. A very common defect in speaking, both in conversation and on

the public platform, is what is commonly known as the tight jaw. When the muscles of the throat are tightened up so as to make the jaw hard and firm, then the muscles of the throat that effect the tone are so stiffened that the sound which comes out is rough and harsh. It results on the platform in tones that are shrill, raucous, and strident.

The cure for this is to learn to loosen the jaw. First relax all the muscles of the jaw until you can shake it by shaking the head. Do not be content with this until you can feel that the jaw is moving independently of the rest of the head. For some people this is rather difficult, and yet with practice anybody can learn to do it. Dip the head forward as if you were very weary, almost fast asleep; let every muscle of the face drop down, and then begin to shake the head gradually. Let all the effort be in the neck. Remove all tension from every muscle in the face and throat. Then increase the head-shaking until you have succeeded in getting the jaw to move without following the movement of the head. This will give you a relaxed jaw.

Another test that will help you to appreciate how these muscles ought to feel when relaxed is to yawn. If you can effect a genuine yawn, at the finish you can notice just how the muscles of the jaw ought to feel when they are thoroughly relaxed. If you cannot yawn genuinely, you can at least go through the motions, and after a while can get the same effect. Now, with the jaw thoroughly relaxed, make the "ŭ" sound again, allowing no muscular exertion except from the diaphragm. If you will make sure not to allow the throat to squeeze or pinch this tone in any way, exerting no pressure except from the diaphragm, you will be using the beginnings of tone-making with a relaxed and open throat. This will insure you an acceptable quality.

Steadiness of Tone.—Next after openness of tone comes

steadiness. The voice may be free from rasp and raucousness, yet may lack that kind of control that gives tonal uniformity. This is a matter of coördination between breathing and vocalization. When the breath is defective in controlling the tone there is a quavering, shaking effect in the note; the voice seems unable to hold a tone on an even level of pitch. It does not strike true and sure. When a speaker or singer is affected with this weakness there is a constant tendency to squeeze the tone into submission by means of the muscles of the throat. If you will observe the way in which a tight-throated person makes his tones, you can fairly feel the muscles of the throat closing in behind the tone and forcing it out. The result inevitably is what is called "throatiness," the sound being made too much from muscles in the throat and not enough from the pressure of the diaphragm.

The cure for unsteadiness of tone is: (1) Make sure to get an open throat, (2) practise with the vowel sounds, studying them carefully to find ways of steadying the tone in the making of each vowel. There is no patent process whereby a teacher can place a pure tone into the student's mouth, and no fortunate way by which the teacher can show the student how to hold the muscles of the throat so as to make a given tone correctly. Like every other learning process, it rests ultimately upon instinctive actions. In other words, there must be considerable "cut and try," trial and error, on the part of the student who must correct tightness of throat. The method is one of experimentation and observation. If one way of making the tone does not succeed, try another. Exercise your judgment, through your ear, as to whether the tone is better or worse. When you have found a tone that sounds better, discover how you did it and try to do it again. This is the only possible way of learning such a form of action as the one with

which we are dealing. Consistent trials, guided by careful judgment in the attempt to repeat what you regard as successful, will bring final success. Ultimately you will be able to reproduce the acceptable sound at will. This is the process by which the voice can be made more smooth and pure.

A practical suggestion for those who have tight, narrow throats, and consequently thin, rasping voices, is to lengthen the head line from forehead to chin while making tone. The thin voice betokens too much pull sidewise; the cure for it is to exert pull up and down.

Most students need the guidance of a competent critic. After a person has lived with his voice for twenty years or thereabouts he is not likely to be a satisfactory judge as to whether it is good or bad, and is also pretty likely to think that any change from that old, familiar voice is a mistake and only wrong. Beware of being enamoured of your old voice or of flying to it as a safe refuge in time of trial—especially during practice. By and large the best vocal work is done under the direction of a good critic. For this reason considerable of the class-work of this course has to be given over to the testing and criticizing of the purity of the voices of members of the class.

EXERCISES

1. Aspirate the "hä" sound, taking particular pains to notice whether the tone is free from quavers or breaks. Repeat this exercise until you can get control over the tone and free it from wavering. Vary the exercises by changing the length of time of holding the sound.

2. Cultivate the loose jaw by the method pointed out on pages 164 and 165.

3. Vocalize vowel sounds in the following order: "ŭ" as in but, "o͝o" as in took, "ä" as in father, "ĭ" as in mind, "a̤" as in all, "ē" as in eve, "ō" as in tone, "ā" as in hay, "ū" as in mute. *In this exercise make sure that you do not continue repeating a defective sound.* If your voice is badly constricted at first, do not attempt to get much

beyond the "ŭ" and "a" and "ä." When you have made a sound, observe it carefully to see that it is worth repeating; if you cannot call it good, by no means repeat that same sound if you can help it. Let your progress be slow and sure. A constant watch must be kept to make sure to avoid cultivating new bad habits; so take this exercise deliberately and with a good deal of care.

4. Having gained some degree of mastery over these vowel sounds so that they can be made with an open throat, practise with them so as to prolong the length of time they are held. The test here is to start with an open throat and keep it open throughout a prolonged tone. Also observe the tone to see that it is kept on the same level of pitch, that it does not waver from high to low and from low to high again. To a good many students this will be a very difficult exercise and will require long and patient practice.

5. Utter these same vowel sounds with an upward slide of the voice, making sure to hold the tone open all the way; then utter them with a downward slide of the voice, again observing the openness of the tone. It will be found by most students that it is much more difficult to hold the tone open during the downward slide than during the upward.

6. Read pieces like "The Recessional" and "Mandalay," by Kipling; "Confessions of an Opium-Eater," by De Quincey.

RESONANCE

The factor that operates most powerfully in giving to tone its most winning quality is resonance. Resonance is a matter of vibrations. The vibrations coming from the vocal cords beat against such parts of the throat and head as happen to be in their way. If they strike a soft substance, the vibrations lose force and intensity. To appreciate how this is, observe the speaker who is standing on a velvet carpet surrounded by curtains, in a room that is full of hangings and draperies. You will readily perceive that his voice seems smothered. What happens is that the voice strikes soft material and there is no vibration to intensify the sound. On the other hand, when a speaker stands on a bare platform, with wooden walls behind him and solid walls

and wooden seats before him, he can make his voice carry much farther, sound much fuller, and seem more vibrant and resonant. The voice as it comes out strikes hard substances which give forth a definite, strong vibration of the air.

So with the resonance properties of the chest, throat, and head. If the vibrations coming past the vocal cords strike a soft substance, they lose vitality and intensity. This is what happens when they are directed against the muscles of the throat, the soft palate, and the tongue. But if they are directed against a hard substance, they are given added vigor and intensity. So we get a better and more vibrant tone from sound that is sent against the bones of the chest, the spinal column in the neck, the nasal arches, the jaw-bones, and the teeth. There is always added power and, most of the time, added beauty to tones that are thus directed.

Without becoming too technical, we can point out that there are in the head certain cavities which serve the purpose of increasing the resonance of tones that are directed in such a manner as to use these cavities. They are known as the resonance chambers. When these resonance chambers are ample and when the voice is properly aimed to make use of them we get tone that is resonant and good to listen to. When these chambers are restricted or impaired through disease or genetic limitations we get a voice with distinctly limited possibilities. Some people speak as if their bones were dead, lacking the ability to vibrate and to reverberate.

The function of these resonance chambers is to add overtones to the voice. People are endowed very differently in the way of resonance chambers and consequently in the possession of overtones. The voice rich in overtones is a priceless possession to a speaker or a singer; while a voice that lacks them needs plenty of practice. It is the overtones that give ring and verve

and éclat to a voice; and when such a voice catches us we listen, almost always with eagerness and delight.

TONE-PLACING

Notice that we have spoken above of "directing" the tone. This is what is commonly called voice-placing; and the implication is clear that the speaker has power to make the vibrations strike where he wants them to. However, this is not a natural gift with all people. Most of us need instruction as to how the voice should be placed. In the cultivation of more resonant tone one almost always needs a teacher. We live so constantly with our own voice that we think it is better than it is; at least we are not keen critics of it. Hence it is wise to seek the advice of an expert in voice for the placing of the tone and the cultivation of proper resonance.

Directions for Tone-placing.—Some simple directions will help. (1) Start with the proper breathing exercises. Then make sure that the throat is open, that the impulse for the sound comes from a stroke of the diaphragm and not from a squeezing of the throat. Make the head long rather than wide. With these preliminary results accomplished, you can then experiment with directing the resonance. Remember that the aim is to get the voice out in front, where it can be heard by other people. This means that the tone must be shot out of the open mouth, not out of the nose or through the Adam's apple. If the throat is thoroughly open, the sound waves will be free to strike the bones of the chest and of the neck. Chest and neck resonance is the source of power, dominance, majesty, and reverberation in tone. Especially do tones low in pitch made with an open throat strike hard upon these bones and resound strongly on the air. Male voices master this resonance much more quickly than female, because of the greater depth of pitch attain-

able and the larger bones in the chest and neck. One of the chief problems in vocal culture for women is the mastery of chest resonance.

(2) Next place the resonance in the jaw and the teeth. Close the mouth and utter the vowel sounds so as to cause a vibrating in the teeth. Be sure to keep the throat open, jaw slack or ready to drop, face narrowed; for a tight throat will absorb all the resonance in the soft muscular tissue of the throat. This is not a difficult exercise; a fair amount of experiment will show you how to make the teeth vibrate, and you can readily make the action automatic by practice.

(3) Place the sound against the bones of the nose. This produces what is commonly called "head resonance," a kind in which the female voice is likely to excel the male. The easiest way to feel it is to hum the sound of "m" or "n", more particularly the latter. The "m" sound vibrates teeth and nose; the "n" sound is more strictly nasal. The reason we cannot say "m" and "n" correctly when we have a cold in the head is that the passages of the nose are so swollen that the bones cannot vibrate in their accustomed manner. Talk first in a natural manner and then as if you had a cold in the head, and you will get a better idea of how to place the tone in the nasal arch. Without nasal resonance a voice cannot be sweet and attractive; tone-placing at the nasal arch is a prime requisite of a ringing, vibrant, compelling voice.

EXERCISES

Faithful practice will work wonders in improving vocal resonance.

To cultivate a pure, resonant tone, observe the following series of exercises:

1. Breathe easily and freely from the diaphragm.
2. Aspirate the column of air, studying to get steadiness and control. Keep a long line of the head up and down.

3. Still breathing with the diaphragm and controlling the outlet for the air, make the sound of short "ŭ," with a pronounced downward slide.

4. Follow this with other vowels in the order of their openness; "o͞o" as in moon, "ä" as in father, "a͟" as in all, "ī" as in fine, "ā" as in say, "ō" as in foe, "ē" as in eve, "ū" as in hue, "ĭ" as in pin, "ŏ" as in not, "ĕ" as in met, "ă" as in sat, "ē" as in term, "o͝o" as in book.

Make this a drill throughout in keeping the throat open; do not allow the muscles of the throat to usurp the function of the diaphragm. Let all the impulse come from below the lungs.

5. Repeat this same exercise, changing to the upward slide; keep the throat loose.

6. With the throat loose and easy, cultivate the different resonance places. Make sure to get the sound into the neck first. Then place it in the teeth and the jaws, especially bringing it forward so that there is a maximum of vibration at the front near the mouth. Then place it in the nasal bones and the cheeks near them.

To make sure of the chest tones use the most open vowels; for the mouth and jaw use the consonants *b, g* (soft), *r, d, j, p, v, l, z;* for the nose use *n, m, z, r, v.*

7. Read aloud a passage of literature, trying to add more resonance than you have been accustomed to use. Study your own methods, and so cultivate your ear. Make yourself a competent critic of yourself.

FREEING THE TONE—ARTICULATION

What must not be forgotten is that the tone, after it is made properly in the throat and directed toward the proper resonators, must travel out past the teeth and lips so as to get into the air without obstruction. Consequently the development of the resonators around the mouth is of very great importance. The exercises with the vowel sounds and the open throat will help greatly in getting the vowels free and in sending them out into the air; consequently almost all the exercises up to this point have been with vowels. We now must note that in order to make the tone perfectly free, in order to get the maximum of effective respiration, special attention

must be paid to the consonants. Each consonant requires a different position of the tongue, lips, and palate, and consequently produces a different resonance effect. So that in order to make the voice perfectly free for the use of words involving all the consonants, we must have exercises with these consonants. Thus can we get the tone directed out into the air.

EXERCISES

1. A multitude of exercises can be devised by using a comprehensive scheme for combining all consonants and vowel sounds. Begin with *b;* utter the sound bā, then bē, then bī, then bō, then bū, and so with the other sounds of the vowels. Then make combination, as bā bē, bā bā, bā bō; bē bā, bē bī, bē bū, and so on in the various permutations of *b* and the vowels. Keep the resonance full and strong.

2. Use the other consonants in like combinations with vowels.

3. Make combinations of sounds involving different consonants: as mē fā, nā dō, kī bō, fē f̣a, pē ḅa, etc. The number of these is legion, and the student who genuinely desires to free his voice will find an inexhaustible supply of these combinations to work on.

4. Make a list of all such combinations as your own difficulties make advisable; hang it on the wall where you can see it and work from it.

THE QUALITIES OF THE VOICE

Mastery of Qualities Valuable.—We come now to a consideration of the qualities that characteristically represent moods and attitudes not common in our daily experiences. The speaker who wishes to be able to express all kinds of meanings must possess control over more qualities than one. His moods and his attitudes will call for something other than the commonplace in thought and in voice. Thus a control of the different qualities adds to his ability to express deep feelings and gripping sentiments.

Also the varying needs of different situations give

great importance to the various kinds of quality. Common conversation, informal address, oratory, reading, interpretation, impersonation, acting—all make different demands on one's competency in the use of the various possible qualities. Few but can use all these qualities well under naïve, unrestrained conditions; but even fewer can be sure to have control over them when in the presence of an audience, with a great issue at stake, and when facing the dangers of stage fright. So there is profit in analyzing the various qualities.

(1) *Normal Quality.*—We can all identify our friends by their voices; there is something about every man's tones that is distinctly his own possession and his unique mark. In each of us this quality, though personal and individual, is normal; it is the kind of voice we use when in full control of our thinking and feeling. Normal quality, then, becomes at the same time a means of identification and a means of concealment; it identifies its owner, but conceals his feelings.

It gets its name from its commonness in ordinary conversation. The best way to identify it is to say of it that it is the kind of voice we use most of the time. It is, for one thing, not extreme in any way, using the resonance of the neck, jaw, mouth, and nose, but in moderate degrees. Some people's normal quality is very vibrant, that of others rather dull.

(2) *Oral Quality.*—Oral quality is made with a narrow throat, is usually confined to high pitch, and is made with the resonance placed near the forehead in the nasal arches. It is the way we make tone when we are tired, weak, greatly enfeebled, sick. When Cassius ridicules Cæsar for showing fear in their swimming-match across the Tiber in the words, "Help me, Cassius, or I perish," he uses the Oral quality to express the idea of Cæsar's impotence. Whenever the speaker or reader deals with meanings that imply weakness or weariness,

if he is to carry the right idea to his hearers he must be master of this method of making tone.

Again, the Oral quality is the most suitable voice for showing feelings of serenity, love, a sense of the beautiful, gaiety, daintiness, and gentleness. These, it will be noted, are akin to weakness in that they are entirely free from robustness, vigor, or violence. It will be noted also that they are feelings that women ordinarily can express better than men; obviously because they are better masters of the "small voice" which is the essence of oral quality, the voice made chiefly with the resonators of the nose and forehead.

It is used in conversation, but not so very often; in public address hardly at all, in oratory only for ridicule and sarcasm, not at all in reading except by readers with thin voices, but abundantly in interpretation, impersonation, and acting.

(3) *Aspirate Quality.*—This is a kind of voice like whispering. It is made when something so agitates the mind that the vocal organs fail to perform their function aright, and letting out more breath than sound. It lacks almost all resonance, all the vibration coming from the muscles of the throat. When we hear it we naturally suspect that the speaker is under some such emotion as fear, dread, suppressed excitement, desire to be unobserved. It is hardly useful at all for common conversation or reading. It seldom finds a place in public address; only when the speaker wishes to give vent to a feeling very much deeper and more intense than the generality of verbal utterance. It is used now and then in the climax of quietness, which gains its effect by using less and less voice until the final touch is put on by a whisper. The evangelist uses this when he assures us that we are condemned to an everlasting *hell*, pronouncing this last word with an awe-struck whisper. It is hardly useful at all for common conversation or read-

ing. In oratory it finds valuable uses; while it is a prime necessity for interpretation, impersonation, and acting.

(4) *Orotund Quality.*—We come now to the kind of voice that is most useful in public speech and formal oratory. When a speaker is full of high purpose and is animated by a chain of valid logic he needs a voice that will fill the hall or the welkin about him and give all the dignity and force possible to his truth. He finds this in the Orotund quality. It is the tone made with a full diapason of resonance, from chest, teeth, jaws, and nose. Especially must chest resonance be present to make his thought properly impressive. It is, moreover, the only voice that can be used on a large audience, another reason why it is so serviceable for public speech. Thoughts and meanings are not impressive in a large hall when uttered with a voice that lacks the ring of full resonance.

The Orotund Quality is the one most worth cultivating by prospective public speakers or public entertainers. On the platform it is needed constantly, and there is little likelihood that one can quite attain to perfection in its use. It calls for a mastery of all the most approved resonators: chest, neck, pharynx, jaw, teeth, nose, and forehead. Thus it is the quality that makes for fullness of tone; roundness, richness, ring, and verve.

(5) *The Pectoral Quality.*—This is a very hollow, sepulchral voice to be used only rarely and with great caution. It is all chest resonance with the head vibrations suppressed. Its chief use is in acting, where one must portray a character in great distress or moved by the most solemn of sentiments. Macbeth with the blood of Duncan on his hands, the ghost of Hamlet's father, Leonato thinking his daughter false—these might fairly use the pectoral quality. Unless you are in a frame of mind to reveal one of these emotions, beware of using

it. It fits into public speech only on rare occasions. To use it commonly is to invite the appearance of insincerity. But one who hopes to impersonate and to act cannot get on without it.

(6) *The Guttural Quality.*—This type of voice is also for use only on the exceptional occasion. It is a kind of growl, made with all the resonance centered in the muscles of the throat. As a consequence it is rather hard on the voice. Fortunately nature so provides that the listener does not hear this quality in ordinary speech. When he hears it he assumes that the speaker is very much overwrought. It is used to mean vileness, great rage, a return to elemental and primal passions. It is for impersonation and acting, rarely to be used in public address.

(7) *Nasal Quality.*—Nasal quality does not quite describe itself so accurately as the name might suggest. Ordinarily the word "nasal" is intended as derogatory, to bring a certain tone into discredit. Yet the very best of tones, especially the orotund and also the nasal, need a resonance from the arches of the nose. The discreditable tone has been more properly, though less elegantly, called "nosey." That term at once carries its own explanation and evaluation. It is to be confined almost entirely to impersonation and acting.

EXERCISES

1. Observe the difference in normal quality in people you hear talk, especially those who speak in public. Learn to differentiate the different qualities speakers use to express different sentiments.

2. Cultivate a responsiveness to inner feelings; let them express themselves in speech through appropriate qualities of the voice. Get over the habit of using only the one quality for all kinds of attitudes; let your voice go as far as is judicious in expressing feelings.

3. Select passages from standard literature and read them with the appropriate kind of voice. You will have difficulty in doing this well unless you thoroughly understand the meaning of the words

involved and appreciate the author's sentiments. Aim to get a good coördination between what is going on in your mind and in your throat. Do not make it simply a matter of vocal gymnastics.

4. Take up each of the qualities in turn and practise it until your voice has mastered it and can do it easily and without strain. Work in this order: Aspirate, Oral, Orotund, Pectoral, and Guttural.

5. Make a speech as to an audience of five hundred people, using the Orotund Quality in the best manner you can master.

6. Interpret the following selections, making a special study of appropriate quality:

THE RECESSIONAL

RUDYARD KIPLING

God of our fathers, known of old—
  Lord of our far-flung battle line—
Beneath whose awful hand we hold
  Dominion over palm and pine;
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies,
  The captains and the kings depart—
Still stands thine ancient sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
  On dune and headland sinks the fire—
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
  Wild tongues that have not Thee in awe—
Such boastings as the Gentiles use,
  Or lesser breeds without the Law—

Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard—
All valiant dust that builds on dust,
And guarding calls not Thee to guard—
For frantic boast and foolish word,
Thy mercy on Thy people, Lord!

CROSSING THE BAR

ALFRED LORD TENNYSON

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark;
And may there be no sadness of farewell
When I embark;

For though from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

A PETITION TO TIME

BRYAN WALTER PROCTER

Touch us gently, Time!
  Let us glide adown thy stream
Gently—as we sometimes glide
  Through a quiet dream!
Humble voyagers are we,
Husband, wife and children three—
(One is lost—an angel fled
To the azure overhead!)

Touch us gently, Time!
  We've not proud nor soaring wings:
Our ambition, *our* content,
  Lies in simple things.
Humble voyagers are we,
O'er Life's dim, unsounded sea,
Seeking only some calm clime;
Touch us gently, gentle Time!

JOHN ANDERSON, MY JO

ROBERT BURNS

John Anderson, my jo, John,
  When we were first acquent,
Your locks were like the raven,
  Your bonnie brow was brent;
But now your brow is beld, John,
  Your locks are like the snow;
But blessings on your frosty pow,
  John Anderson, my jo.

John Anderson, my jo, John,
  We clamb the hill thegither;
And mony a canty day, John,
  We've had wi' ane anither.
Now we maun totter down, John,
  But hand in hand we'll go;
And sleep thegither at the foot,
  John Anderson, my jo.

EVANGELINE ON THE PRAIRIE

HENRY WADSWORTH LONGFELLOW

Beautiful was the night. Behind the black wall of the forest,
Tipping its summit with silver, arose the moon. On the river
Fell here and there through the branches a tremulous gleam of the moonlight,
Like the sweet thoughts of love on a darkened and devious spirit.
Nearer and round about her, the manifold flowers of the garden
Poured out their souls in odors, that were their prayers and confessions
Unto the night, as it went its way, like a silent Carthusian.
Fuller of fragrance than they, and as heavy with shadows and night-dews,
Hung the heart of the maiden. The calm and the magical moonlight
Seemed to inundate her soul with indefinable longings,
As, through the garden gate, and beneath the shade of the oak-trees,
Passed she along the path to the edge of the measureless prairie.
Silent it lay, with a silvery haze upon it, and fire-flies
Gleaming and floating away in mingled and infinite numbers.
Over her head the stars, the thoughts of God in the heavens,
Shone on the eyes of man, who had ceased to marvel and worship,
Save when a blazing comet was seen on the walls of that temple,
As if a hand had appeared and written upon them "Upharsin."

THE NIGHT HATH A THOUSAND EYES

FRANCIS BOURDALON

The night hath a thousand eyes,
  And the day but one;
Yet the light of the whole world dies
  With the dying sun.

The mind hath a thousand eyes,
  And the heart but one;
Yet the light of a whole life dies
  When love is done.

THE LOST CHORD

ADELAIDE A. PROCTER

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

I do not know what I was playing,
Or what I was dreaming then;
But I struck one chord of music,
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fevered spirit
With a touch of infinite calm.

It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.

It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loath to cease.

I have sought, but I seek it vainly,
That one lost chord divine,
That came from the soul of the Organ,
And entered into mine.

It may be that Death's bright angel
Will speak in that chord again;
It may be that only in Heaven
I shall hear that grand Amen.

VIII

FORCE

THE second of the elements of tone-making is Force, the element that has to do with the loudness or quietness of the sound made by the voice. A study of Force must not be understood to be a study only of how to make more noise, how to use a bigger and more powerful voice. For though most novices need to develop greater vocal power, yet a study of Force as a factor in carrying meaning is just as much taken up with quietness as with loudness. Meaning is every whit as much dependent on mild tones as on loud. It is the *contrast* between loud and quiet that makes Force a factor in the carrying of thought, not noise or volume alone.

DEGREE OF FORCE

Touch.—In describing the effect of Force in expression we may profitably borrow a term from the sister art of music—Touch. Touch carries the double idea of variety and skill, prime requisites in the application of Force to the use of the voice. Just as some piano-players have a touch like a blacksmith and others the touch of a gold-beater, some speakers and readers strike their notes with a thump like a pile-driver and others like the falling of the rain. To be effective for all possible occasions, one ought to possess both the heavy and the light; neither is necessarily a defect nor necessarily a virtue.

Command of each is very much to be desired both for public address and for interpretation and acting.

Force Is Chiefly Total Reaction.—The factor of Force is all a matter of general bodily participation; that is, true emotional reaction. Force is, by the psychologist and physicist, called intensity. Intensity in the use of one set of muscles always tends to spill over into other sets. The man who feels the need of shouting is by the nature of his attitude intense—much tensed up. Examination would show that the muscles of his neck, back, arms, and legs are much tightened. What more to be expected, then, than that his diaphragm should also show intensity and should expel air at an intensity calculated to make much noise? Force is thus highly charged with emotional meanings, with general attitudes, and total bodily dispositions.

Coming from such a condition in the speaker, it produces imitatively the same type of reaction in the listener. When we hear a loud noise of any kind our reaction is total and intense; when we hear a sound soft and gentle we react with very little intensity and with only slight reverberation in the muscles distant from those of the ears. We prefer most of the time freedom from great noises, being much happier when quiet. Noises wear us out; they keep us at work all over the body; whereas a little at a time of total bodily work is plenty. Noises are strong stimulants and easily bring the listener to a state of numbness. Consequently continuous shouting, in a small room where it strikes each listener hard and noisily, so agitates him all over and so thoroughly wears him out that he has no mechanism left for the differentiations and discriminations needed for activity of an intellectual nature.

A sermon or a campaign speech shouted from start to finish—especially where there are no opposing noises—leaves no intellectual impression, no disposition to catch

refinements of meaning: the only thing carried being a general feeling, a total attitude. Yet frankness compels us to note that many audiences delight in just this vagueness and grossness of emotionality; they are none too capable of fine distinctions, and seldom get from a public meeting anything but the most hazy and expansive of attitudes. Ask them how they enjoyed the "effort," and they will rhapsodize over its beauties and charms and power; but ask them just what the speaker said, and they cannot tell. No wonder so many hopeful preachers and politicians and lyceum lights go wrong; the defects of the listeners invite them to it. Yet there is a path between the Scylla of over-intellectualized hush and the Charybdis of popularized bombast; and it is highly worth finding.

It is found in a sense of balance for Touch, for the right degree of Force. Some words are shouted, necessarily; very good, so handle them; do not fail to give them all the intensity they need. But select them with care and do not inflict injuries of violence upon the others, those needing gentler treatment. In conversation less than half the syllables need a hard blow; the majority are touched only hard enough to be distinct. In public address for small gatherings no more in number are stressed, but the blow is enough harder always to fit the size of the audience and the acoustic properties of the hall. The same applies pretty generally to interpretation.

For oratory, impersonation, and acting the ratio shifts, varying according to the intensity of the speaker's feelings, the temper of the audience, and the size of the gathering. Some oratory must be by shouts only, a shout for every syllable; Webster, addressing a great outdoor throng on Bunker Hill, must have shouted on almost every syllable; Lincoln and Douglas must have been pretty intense in every word in their great debates;

Bryan in the Coliseum could not have captured the convention without making each sound one of great volume and intensity. Impersonators and actors sometimes represent characters of fiction or drama whose mood calls for a shout in every utterance—Lear defying the thunder, William Tell addressing the mountain peaks, Sir Toby Belch airing his grievances.

Range of Touch.—There are some interesting notions concerning Force entertained by different types of extremists. One type assumes that the only way to be effective in speech is to shout all the time. The ministry and the stump seem to have almost a monopoly of this theory, though the bar occasionally steals their thunder, as it were. We are all familiar with the brother who starts his sermon with much more voice than is necessary, then very quickly turns on all the power he has, and never lets down until the "lastly," sometimes even assaulting Heaven in his closing prayer. And we have heard the campaigner who, inflated with the importance of his mission as a savior of his country, puts on the full diapason at the start and never relents in his ardor till his concluding "I thank you."

But these types, absurd as they seem, are no more so in reality than the other which assumes that because quietness is a virtue in the parlor and at the dinner-table, or in the library, study, and laboratory—where such men spend most of their time—therefore it must be the chief commendation of a public speaker. This notion seems to be most prevalent in academic circles, where the quiet, restrained soul holds sway and gentleness and lightness of touch are the greatest of virtues. Many a college lecturer, who gets along well enough in his class-room and in the committee gathering, wonders why he fails when he goes out among the unelect. Usually he ascribes the result to the ignorance and lack of taste of the uninitiated; but more often prob-

ably it is his own failure to employ the methods that would carry his meaning to the people he is addressing. For any meaning that comes to them must come on their terms; there is no escaping this. It is for this reason that words of deep consequence or wisdom of tremendous weight are so often lost on a mixed audience.

The man who is really skilled in speaking and is accustomed to taking the crowd on their own terms—of hearing and receiving—almost always has a strong voice and always uses a tone louder at least than he would think of using in private conversation. The ideal is to command all degrees of power, but to exercise great delicacy of touch. A strong voice is decidedly not a mark of grossness or of pompousness, any more than gentle, quiet tones are necessarily a sign of weakness. The speaker who is fully competent to express such meanings as his purpose and the occasion call for can thunder, if he needs to, and then in turn can purr or coo as gently as the classic sucking-dove. Any criticism of his use of Force must rest entirely upon his good or bad sense in fitting his touch to the meaning he wishes to carry.

Application of Degrees of Force.—Changes of Force serve both in the expressing of logical meanings and in showing how the speaker feels about his thoughts. The logical meaning of a sentence can be helped greatly by uttering some of the words and syllables with more noise than others. Most of those who read this are unaware of the frequency with which they bring out certain ideas by means of shouting the word that represents it. Take the utterance, "This is no time for ceremony." If you will note carefully as you read this aloud, you will discover that you use a variation of Force that can be represented as follows: "*This* is no *time* for CERemony." Or another, "You may also remember *this*, that we *Saxons* were *slaves* about four

hundred *years, sold* with the *land,* and our *fa*thers never raised a FINger to END that slavery." Eliminating considerations of pitch and time—which enter into the emphasis suggested here—still the carrying of the right meaning of these sentences compels an increase of Force on the syllables and words accented. The very requirements of accentuation call for an added volume of sound on the accented syllable, so common is the need for variety in Force.

But it is in the carrying of emotional attitudes that Force is most important. So obvious is this and so well recognized that it is superfluous to offer printed illustrations. The reason we have so much bombast on the public platform is that the speaker allows his feelings to run away with his self-control, and he shows his predicament by making too much noise. Or the speaker, wishing to show himself a man of great earnestness and devotion to his cause, turns on all his motive power and blows his bellows at full capacity, giving that familiar picture characterized in the words, "full of sound and fury, signifying nothing"—except that it signifies that the speaker is beside himself or has lost his good sense.

Degree of Force as Determined by Physical Conditions.—The degree of Force is inevitably linked up with the distance one hopes to throw the voice and the resistance it is likely to meet in the audience. The larger the crowd to be addressed, and the larger the hall in which one speaks, or the greater the amount of vibration-absorbing material there is at hand, the more power must one put into the diaphragm and the more energetically must one talk. This, of course, is not so much a matter of touch—which is entirely relative—as it is of absolute degree. You may have noticed that when a speaker addresses a very large crowd, so large that it taxes his voice, there is very little variation to his force; he has to shout to his limit on every syllable in order to make

his very words understood. In a large hall, whether full of people or not, this same need is frequently found. And when a speaker is standing on a draped platform, with a carpet under his feet, with plush seats for the heavily dressed listeners to sit on—women are said to absorb sound much more than men—and with decorations about the room all greedily absorbing vibrations, his voice-making apparatus must work extra hard to produce enough vibrations to leave some for the hearers' ears.

The skilled speaker is on the alert to note the absence or presence of these obstructions. If the room is hard to speak in, he gauges his voice accordingly and extends himself. If it proves easy and comfortable for speaking, he holds back. A mistake in judgment as to the acoustics of a room may easily upset the audience's comprehension and appreciation of the speaker's meaning.

Variety a Necessity.—People who hear but little speaking and reading seem to like plenty of noise; while those who meet often with their fellows and listen much to public entertainments prefer, not necessarily quietness, but a delicate variation of the factors of Force. Any audience made up of men who hear hardly any conversation in their daily work will sit deeply impressed by a speaker who possesses a powerful voice and uses it in much shouting. They cannot always, by any means, tell you what the powerful discourse was all about, but they are very sure they liked it immensely. By this same speaking other people, whose lot it is to serve often as auditors, feel only dinned, befuddled, harassed. Missing the meaning, they have no satisfaction from mere noise, and go away unenlightened and unimpressed. In general, for sedentary people and those habituated to congregating, a less degree of force on the average can be used than for people who live active lives, especially in the open, and people who are not well accustomed to

foregathering in public meetings. The best security for the speaker lies always in variety rather than either great noise or a deep hush; by and large, the reactions of the hearers will be more favorable from abundant changes of Force than from any possible single degree of loudness or softness.

Training for Touch.—With most students training for Touch must be in the direction of greater Force. Comparatively few people have voices of a proper degree of strength, and their energies are best given to the cultivating of greater vocal power. Yet there are those who need to cultivate lightness rather than heaviness. The following exercises will furnish helpful activities for all:

EXERCISES

1. Begin by reverting to the breathing exercises and the exercises for vocal purity and resonance. Force is inseparably interrelated to Quality; a speaker ought not to attempt a loud tone until he can first make it of the right quality. Using the vowel sounds, then, give a light, staccato touch with an open throat and well-rounded resonance. Repeat this until you feel assured that you can strike as gently as you intend to.

2. Using this clear, resonant, light tone with the vowels as a start, increase the force little by little. Move by slow degrees lest you impair the resonance or the purity of the tone. This exercise is capable of wide development, as the distinguishable degrees of force are very numerous, and your ear will enable you to find many stages at which to practise this strengthening of the voice.

3. Making sure that the voice is clear and free, shout such utterances as the following: "Ship ahoy!" "All aboard!" "Clear the way!" "On, left, into line!" "Fours right; forward march!" and others of your own devising.

4. Count 1, 2, 3, 4, etc., gradually increasing in force until you reach the limit of pure tone and good resonance. In this you have a test of progress; the farther you can count with an appreciable differentiation in volume from one number to the next the greater flexi-

bility of touch you are cultivating. In performing an exercise like this, be sure not to confuse a mere rise in pitch with an increase in force, a rather common error.

5. Read any passage of oratory, first as to one person, then as to an audience of fifty, then as to four or five hundred, then as to two thousand, then for as large an audience as you think you can reach. Do not, however, strain the voice and impair the quality.

6. Read the following selections as a study in different degrees of Force:

PSALM CIII

Bless the Lord, O my soul; and all that is within me, bless his holy name. Bless the Lord, O my soul, and forget not all his benefits; who forgiveth all thine iniquities; who healeth all thy diseases; who redeemeth thy life from destruction; who crowneth thee with loving-kindness and tender mercies; who satisfieth thy desire with good things, so that thy youth is renewed like the eagle's!

The Lord executeth righteous acts, and judgments for all that are oppressed. He made known his ways unto Moses, his doings unto the children of Israel. The Lord is merciful and gracious, slow to anger, and plenteous in mercy. He will not always chide; neither will he keep his anger forever. He hath not dealt with us after our sins, nor rewarded us after our iniquities. For as the heavens are high above the earth, so great is his lovingkindness toward them that fear him. As far as the east is from the west, so far hath he removed our transgressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear him. For he knoweth our frame; he remembereth that we are dust.

As for man, his days are as grass; as a flower of the field he perisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more. But the lovingkindness of the Lord is from everlasting to everlasting upon them that fear him, and his righteousness unto children's children; to such as keep his covenant, and to those that remember his precepts to do them.

The Lord hath established his throne in the heavens; and his kingdom ruleth over all. Bless the Lord, ye his angels, that are mighty in strength, that fulfil his word, hearkening unto the voice of his word. Bless the Lord, all ye his hosts, ye ministers of his, that do his pleasure. Bless the Lord, all ye his works, in all places of his dominion; bless the Lord, O my soul,

O CAPTAIN! MY CAPTAIN!

WALT WHITMAN

O Captain! my Captain! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse or will;
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won.
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck where my Captain lies,
Fallen cold and dead.

CURFEW

LONGFELLOW

I

Solemnly, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.

Cover the embers,
And put out the light;
Toil comes with the morning,
And rest with the night.

Dark grow the windows,
And quenched is the fire;
Sound fades into silence,
All footsteps retire.

No voice in the chambers,
No sound in the hall.
Sleep and oblivion
Reign over all.

II

The book is completed,
And closed, like the day;
And the hand that has written it
Lays it away.

Dim grow its fancies;
Forgotten they lie;
Like coals in the ashes,
They darken and die.

Song sinks into silence,
The story is told,
The windows are darkened,
The hearthstone is cold.

Darker and darker
The black shadows fall;
Sleep and oblivion
Reign over all.

7. Make a special study of lightness of touch in the passages at the close of this chapter.

FORM

The vigor with which the voice attacks and departs from the various notes of speech is of great significance, especially to all kinds of speaking in public. "Form is the manner in which force is exerted. It relates to the smoothness or abruptness with which a sound or syllable is begun or ended." [1] There are three kinds: (1) Effusive, (2) Expulsive, and (3) Explosive.

(1) THE EFFUSIVE FORM

The Effusive form is made by a steady pressure of the diaphragm, thus controlling strongly the passage of air through the vocal passage and by an abundance of vibration in all the resonating bones and chambers. The essence of it is its smooth, steady flow. The steadiness gives it the effusiveness, and the resonance the acceptable quality. It means to the hearer always that the speaker is moved deeply, too deeply for violence or vehemence. When we hear the Effusive Orotund we assume that the speaker is greatly awed or in a state of deep reverence or overpowered by the sublime, the magnificent, the overwhelming. When used in connection with words that suggest such a situation it carries the right meaning and is very gripping; when used with words that carry no such import it is most of the time simply ridiculous. Men sometimes make the mistake of trying to be tremendous and overpowering merely by the Effusive form alone, not by their ideas. The resulting incongruity upsets all meaning for the hearer, and is poor speaking.

The Effusive form applies most particularly to the following qualities and in this order: Pectoral, Orotund,

---

[1] Fulton and Trueblood, *Practical Elocution*, 1893, p. 114.

Oral, and Normal. The Pectoral can hardly be anything else than effusive: the Ghost of Hamlet's father saying, "I am thy father's spirit!" or the story that repeats the answer, "Mouldering in the grave." So hollow and deep a tone can hardly be attacked with vigor. The Orotund, being the most generally useful of the qualities for public speaking, probably exhibits more of the Effusive than does any other quality, though, unlike the Pectoral, it uses the other forms. Poems like "The Recessional," "Crossing the Bar," "The Battle Hymn of the Republic" need the Effusive form, and are typical of a large class of poems highly acceptable as public interpretations. All speaking on solemn occasions, funeral sermons, and all matters of deep pith and moment, take the Effusive Orotund. It is much affected in the pulpit, even overdone. For it is a very effective manner of speaking when used to express good sense uttered through a good voice. Oral quality is combined often with the Effusive form, expressive of calm, rapt, serene enjoyment, love and longing, or dreamy, wistful fancy.

The following passages read best with the Effusive form prevailing:

THE OCEAN

LORD BYRON

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

ANNABEL LEE

EDGAR ALLAN POE

It was many and many a year ago,
  In a kingdom by the sea,
That a maiden lived, whom you may know
  By the name of Annabel Lee;
And this maiden she lived with no other thought
  Than to love, and be loved by me.

I was a child and she was a child,
  In this kingdom by the sea;
But we loved with a love that was more than love,
  I and my Annabel Lee,
With a love that the wingèd seraphs of heaven
  Coveted her and me.

And thus was the reason that long ago,
  In this kingdom by the sea,
A wind blew out of a cloud, chilling
  My beautiful Annabel Lee;
So that her high-born kinsmen came,
  And bore her away from me,
To shut her up in a sepulcher,
  In this kingdom by the sea.

THE RAINY DAY

HENRY WADSWORTH LONGFELLOW

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
  The vine still clings to the mouldering wall,
  But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
  My thoughts still cling to the mouldering Past,
  But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

FORCE

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

ROMEO AND JULIET

SHAKESPEARE

Soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid are far more fair than she:
It is my lady; O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing: what of that?
Her eye discourses, I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do intreat her eyes
To twinkle in their spheres till they return.

PSALM XXIV

The earth is the Lord's, and the fulness thereof: the world and they that dwell therein. For he hath founded it upon the seas and hath established it upon the floods. Who shall ascend into the hill of the Lord? or who shall stand in his holy place? He that hath clean hands, and a pure heart: who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord, and righteousness from the God of his salvation. This is the generation of them that seek him, that seek thy face, O Jacob.

Lift up your heads, O ye gates: and be ye lifted up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates: even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts; he is the King of glory.

A VISION OF WAR

ROBERT G. INGERSOLL

The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of preparation; the music of boisterous drums; the silver voices of heroic bugles. We see thousands of assemblages, and hear the appeals of orators. We see the pale cheeks of women, and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers. We lose sight of them no more. We are with them when they enlist in the great army of freedom. We see them part with those they love. Some are walking for the last time in quiet, woody places, with the maidens they adore. We hear the whisperings and the sweet vows of eternal love as they lingeringly part forever. Others are bending over cradles, kissing babes that are asleep. Some are receiving the blessings of old men. Some are parting with mothers who hold them and press them to their hearts again and again and say nothing. Kisses and tears, tears and kisses —divine mingling of agony and joy! And some are talking with wives, and endeavoring with brave words, spoken in the old tones, to drive from their hearts the awful fear. We see them part. We see the wife standing in the door with the babe in her arms—standing in the sunlight, sobbing. At the turn in the road a hand waves—she answers by holding high in her loving arms the child. He is gone, and forever.

(2) THE EXPULSIVE FORM

The kind of voice most useful in public address is the Expulsive form. It is made by a short, sharp stroke of the diaphragm, accompanied by abundant resonance of the chest, throat, and head. To get the right effect, the jaw must be thoroughly relaxed, the throat perfectly loose, and the diaphragm must pump with a very definite stroke on each syllable. It is in reality a short, quick shout. It is used when the speaker is showing great earnestness and a purpose to compel his hearers to note what he has to say. Yet it always suggests complete control on the part of the speaker over his thought and his attitude. It is the most dignified form of voice

there is, strong, free, and vibrant; without it successful speaking is hardly conceivable. It is the foundation of a proper public manner.

To cultivate the Expulsive form, practise every day, uttering the vowel sounds by a sudden stroke of the diaphragm, taking pains to hold the throat open and to give the sound full opportunity to vibrate at all the good vibrating-points. Beware of making a grunt or a bark. Make it a full, sonorous, rich tone, well placed and thoroughly open. Then read a passage from some public speech and imagine yourself addressing first a hundred people, then five hundred, and then two or three thousand. Use only the voice described above. Also try to phrase some thoughts of your own, in dignified language, and then utter them as to a large crowd, with high and lofty purpose in your own mind and heart.

The Expulsive form, though possible to all of the qualities, is chiefly for the Orotund as used in almost any type of robust speaking or reading. While in public address and oratory, especially before large gatherings, the short shout prevails, still there is choice opportunity always for the most delicate use of Touch, in fine variations of the degree of Force. Different degrees of Force produce different degrees of Expulsiveness.

The following passages need the Expulsive form:

IMPEACHMENT OF HASTINGS

EDMUND BURKE

My lords, you have now heard the principles on which Mr. Hastings governs the part of Asia subjected to the British Empire. Here he has declared his opinion that he is a despotic prince; that he is to use arbitrary power; and, of course, all his acts are covered with that shield. "I know," says he, "the constitution of Asia only from its practice." Will your lordship submit to hear the corrupt practices of mankind made the principles of government?

He have arbitrary power! My lords, the East India Company have not arbitrary power to give him; the king has no arbitrary power to give him; your lordships have not; nor the Commons; nor the whole legislature. We have no arbitrary power to give, because arbitrary power is a thing which neither any man can hold nor any man can give. No man can lawfully govern himself according to his own will, much less can one person be governed by the will of another. We are all born in subjection, all born equally, high and low, governors and governed, in subjection to one great, immutable, pre-existent law, prior to all our devices, and prior to all our contrivances, paramount to all our ideas, and all our sensations, antecedent to our very existence, by which we are knit and connected in the eternal frame of the universe, out of which we cannot stir.

The following part of the same speech offers an excellent opportunity to study the Expulsive in connection with graded degrees of Force:

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused. I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored. I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted. I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate. I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed in both sexes. And I impeach him in the name and by the virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation in the world.

HOFER'S DEFENSE

Frenchmen! you have wives and children. When you return to your beautiful cities, amid the roar of trumpets, the smiles of the lovely, and the multitude shouting their triumphs, they will ask: "Where have you roamed? What have you achieved? What have you brought back to us?" Those laughing babes who climb to your

knees, will you have the heart to tell them: "We have pierced the barren crags, we have entered the naked cottage to level it to the ground; we found no treasures but honest hearts, and those we have broken because they throbbed with love for the wilderness around them. Clasp this old firelock in your little hands; it was snatched from a peasant of Tyrol, who died in the vain effort to stem the torrent?" Seated by your firesides, will you boast to your generous and blooming wives that you have extinguished the last ember that lighted our gloom?

LOCHINVAR

SIR WALTER SCOTT

Oh, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And, save his good broadsword, he weapon had none.
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for break, and he stopped not for stone,
He swam the Eske River where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen, and kinsmen, and brothers, and all.
Then spoke the bride's father, his hand on his sword
(For the poor craven bridegroom said never a word),
"Oh, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;—
Love swells like the Solway, but ebbs like its tide,—
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine;
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up;
He quaffed off the wine, and threw down the cup.
She looked down to blush, and she looked up to sigh.
With a smile on her lips and a tear in her eye,
He took her soft hand, ere her mother could bar,—
"Now tread we a measure," said young Lochinvar.

So stately his form, so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bridemaidens whispered, "'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word to her ear,
When they reached the hall door and the charger stood near;
So light to the croup the fair lady he swung,
So light to the saddle before her he sprung;
"She is won! we are gone! over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing on Cannobie lea,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war;
Have ye e'er heard of gallant like young Lochinvar?

THE TYPICAL AMERICAN

HENRY A. GRADY

My friend, Doctor Talmage, has told you that the typical American has yet to come. Let me tell you that he has already come. Great types, like valuable plants, are slow to flower and fruit. But from the union of these colonist Puritans and Cavaliers, from the straightening of their purposes and the crossing of their blood, slow perfecting through a century, came he who stands as the first typical

American, the first who comprehended within himself all the strength and gentleness, all the majesty and grace, of this Republic—Abraham Lincoln. He was the sum of Puritan and Cavalier, for in his ardent nature were fused the virtues of both, and in the depths of his great soul the faults of both were lost. He was greater than Puritan, greater than Cavalier, in that he was American, and in that in his homely form were first gathered the vast and thrilling forces of his ideal government—charging it with such tremendous meaning and so elevating it above human suffering that martyrdom, though infamously aimed, came as a fitting crown to a life consecrated from the cradle to human liberty. Let us, each cherishing the traditions and honoring his fathers, build with reverent hands to the type of this simple but sublime life, in which all types are honored; and in our common glory as Americans there will be plenty and to spare for your forefathers and for mine.

WAR WITH GERMANY

Woodrow Wilson

Gentlemen of the Congress, it is a distressing and oppressive duty which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance.

But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts—for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free.

To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other.

PUT THE FLAG ON THE FIRING-LINE

THEODORE ROOSEVELT

I ask that we send a fighting force over to the fighting-line at the earliest possible moment, and I ask it in the name of our children and our children's children, so that they may hold their heads high over the memory of what this nation did in the world's great crisis.

I ask it for reasons of national morality no less than for our material self-interest. I ask it for the sake of our self-respect, our self-esteem.

Our children will have to read the history of what we have done during this war. Let us make the chapter that yet remains to be written one that our children shall read with pride; and they will read it only with a feeling of self-abasement unless they read that in the times that tried men's souls we have shown valor and endurance and proud indifference to life when the honor of the flag and the welfare of mankind were at stake.

Put the flag on the firing-line, and valiant men behind it; and keep it there, sending over a constantly growing stream of valiant men to aid those who have first gone.

In the Civil War there were many men who went to the front to pay with their bodies for the high faith of their souls. There were some men who hired others to go as substitutes to the front. Which ones among these men are the ones to whom we look back with pride —those who faced the bullets or those who paid with dollars to buy the willingness and ability of other men to fight? There is no need to answer.

In exactly the same way there should be no need to answer now the question as to whether we are merely to spend billions of dollars to help others fight, or to stand in the fighting-line ourselves.

By all means spend the money. A prime essential is to furnish the Allies all the cargo-ships they need for food and all the craft they need to help hunt down the submarines. By all means aid them with food and ships and money, and speedily; but do not stop there.

Show that we can fight, as well as furnish dollars and vegetables to fighting-men. At the earliest possible moment send an expeditionary force abroad, show our German foes and our allied friends that we are in this war in deadly earnest, that we have put the flag on the firing-line, and that we shall steadily increase the force behind that flag to any limit necessary in order to bring the peace of victory in this great contest for democracy, for civilization, and for the rights of free peoples.

(3) THE EXPLOSIVE FORM

The Explosive form is made in the same manner as the Expulsive, except that it is sharper and more sudden. The stroke of the diaphragm is quicker and more powerful. When used, it carries a meaning of excitement, distractedness, great intensity. It is employed by men who are very angry, badly frightened, boisterous, or belligerent. Used in the wrong place, it produces bombast; used in the right place, it is impressive to a high degree. It does not enter into public speech very frequently because only rarely does a speaker get excited enough to make it appropriate. It is more serviceable in dramatic reading and acting. Still it is largely the basis of the kind of speaking calculated to quell a mob or to stir them up to great excitement.

Explosiveness is possible in the use of several qualities: Orotund, Oral, Normal—in fact, practically all but the Pectoral; yet its chief manifestation for public speaking and reading is through the Orotund and Oral. In the use of Normal Quality people explode occasionally, but before audiences the speaker is forced to use an Orotund, simply because the size of the hall and the audience demands it. The other qualities come into use especially in Explosive form, only for purposes of impersonation and acting.

Passages to be spoken with the Explosive form:

GRATTAN'S REPLY TO MR. CORRY

HENRY GRATTAN

Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the House. But I did not call him to order—why? because the

limited talents of some men render it impossible for them to be severe without being unparliamentary. But before I sit down I shall show him how to be severe and parliamentary at the same time.

On any other occasion I should think myself justifiable in treating with silent contempt anything which might fall from that honorable member; but there are times when the insignificance of the accuser is lost in the magnitude of the accusation. I know the difficulty the honorable gentleman labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man I would answer it in the manner I shall do before I sit down. But I shall first reply to it when not made by an honest man.

The right honorable gentleman has called me "an unimpeached traitor." I ask why not "traitor," unqualified by an epithet? I will tell him: it was because he durst not. It was the act of a coward, who raises his arm to strike, but has not courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy councilor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say, he is one who has abused the privilege of Parliament and the freedom of debate, by uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy councilor or a parasite, my answer would be a blow.

He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false. Does the honorable gentleman rely on the report of the House of Lords for the foundation of his assertion? If he does, I can prove to the committee there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb or whether he has brought himself into power by a false glare of courage or not.

I have returned—not as the right honorable member has said, to raise another storm—I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that Constitution of which I was the parent and founder, from the assassination of such men as the right honorable gentleman and his unworthy associates. They are corrupt, they are seditious, and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel,

as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand, ready for impeachment or trial. I dare accusation. I defy the honorable gentleman; I defy the government; I defy their whole phalanx; let them come forth. I tell the ministers, I will neither give quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defense of the liberties of my country.

MARMION'S DEFIANCE

SIR WALTER SCOTT

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire,
  And—"This to me!" he said,—
"An't were not for thy hoary beard,
Such hand as Marmion's had not spared
  To cleave the Douglas' head!
And, first, I tell thee, haughty Peer,
He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate:
And Douglas, more I tell thee here,
  Even in thy pitch of pride,
Here in thy hold, thy vassals near
(Nay, never look upon your lord,
And lay your hands upon your sword).

SHYLOCK TO ANTONIO

SHAKESPEARE

You come to me, and you say,
"Shylock, we would have moneys": you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say

"Hath a dog money? is it possible
A cur can lend three thousand ducats?" or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this,—
"Fair sir, you spat on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys?"

WARREN'S ADDRESS

JOHN PIERPONT

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in yon battle peal!
Read it in yon bristling steel!
Ask it, ye who will.

Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you—they're afire!
And before you, see
Who have done it! From the vale
On they come!—and will ye quail?
Leaden rain and iron hail
Let their welcome be.

In the God of battles trust!
Die we may,—and die we must;
But oh, where can dust to dust
Be consigned so well,
As where heaven its dew shall shed
On the martyred patriot's bed,
And the rocks shall raise their head,
Of his deeds to tell?

WILLIAM TELL AMONG THE MOUNTAINS

SHERIDAN KNOWLES

Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free. Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome to his home
Again! O sacred forms, how proud you look!
How high you lift your heads into the sky!
How huge you are! how mighty and how free!
Ye are the things that tower, that shine, whose smile
Makes glad, whose frown is terrible, whose forms,
Robed or unrobed, do all the impress wear
Of awe divine. Ye guards of liberty,
I'm with you once again! I call to you
With all my voice! I hold my hands to you
To show they still are free. I rush to you,
As though I could embrace you!

. . . . . .

Church gatherings seem to like the Effusive, especially with Orotund and Pectoral quality. Political crowds like the Expulsive with an occasional outbreak of the Explosive. Occasional addresses—Fourth-of-July address, dedications, eulogies—easily become effusive in substance and so are suited well to the Effusive form. Street-corner audiences want nothing but the Explosive; excited mobs can be mastered with nothing less; and excitement of all kinds is most likely to be properly directed by the more abrupt kinds of form. For serenity, calmness, depth of sentiment, use the Effusive; for vigor, earnestness, sincerity, high purpose, use the Expulsive; and for excited determination, hard-pressed anxiety, and for sudden insistence, use the Explosive.

STRESS

"Stress is the application of Force to the different parts of a sound or syllable."[1] Form has to do with the attack upon a sound; stress is a matter of the way in which Force is distributed, whether prominent at the beginning, middle, end, throughout, or in various parts. Although Force is an influence rather for total reactions, still by delicate application of stress it can be used for making fine distinctions.

The kinds of stress commonly recognized are six in number: (1) *Radical*, when the chief intensity of sound is at the beginning. This is the kind most common in every-day speech by healthy people in a firm, undistracted frame of mind.

(2) *Final*, where the point of greatest volume is at the close of a sound. It suggests vigor, energy, deep purpose, strong will, anger, hate.

Go, and never return!

Charge, Chester, charge! On, Stanley, on!
Were the last words of Marmion.

Thou stickest a dagger in me. I shall never see my gold again.

To bait fish withal: and if it will do nothing else, it will feed my revenge.

(3) *Compound*, with a point of high intensity at both the beginning and the close; used to carry irony, sarcasm, bitterness.

Oh, so that's the way you feel!

Sir Peter.—Very well, ma'am, very well! So a husband is to have no influence—no authority!

[1]Fulton and Trueblood, *Practical Elocution*, p. 162.

LADY TEAZLE.—Authority? No, to be sure! If you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough!

(4) *Median*, with point of greatest force in the middle. This expresses sorrow, grief, a broken spirit.

This is the saddest moment of my life.

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary, fu' o' care?
Thou'lt break my heart, thou warbling bird,
That wantons through the flowering thorn;
Thou mind'st me o' departed joys,
Departed—never to return.

Then bowing down his head,
King Robert crossed both hands upon his breast,
And meekly answered him: Thou knowest best!
My sins as scarlet are; let me go hence,
And in some cloistered school of penitence,
Across those stones that pave the way to heaven,
Walk barefoot till my guilty soul be shriven.

(5) *Thorough*, with Force spread evenly over the syllable or word. This is always in the nature of a call or hail.

Hello; what ho!

Katherine, Queen of Arragon, come into the court!

Then New England shouts, "This is Choate, who made it safe to murder, and of whose health thieves asked before they began to steal."

(6) *Intermittent*, where the Force is applied in waves across the whole length of the sound. It carries an impression of great weakness and feebleness. It is the characteristic way of representing extreme old age.

Ah, but this is too, too good to be true!

My years have brought me to this weakness.

Pray do not mock me:
I am a very foolish, fond old man,
Fourscore and upward, not an hour more or less;
And, to deal plainly, I fear I am not in
My perfect mind.

But, O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen, cold and dead.

The value of the study of stress is largely to make acceptable variations in the carrying of emotions. The converser, reader, or speaker who sounds as if always in one mood or frame of mind is always dull; people rarely hold interest in one strain longer than a few minutes at a time, especially when they are sitting, in formal array, in a more or less poorly ventilated room, and around them the distractions common in a public gathering-place.

In particular the student can, by studying stress, increase his versatility. Practice will enrich his critical powers, making him able to recognize when he is varied in expressing sentiments or when he is playing all on one string. Reading the above selections with the appropriate stress will open up new capacities for expression not only in interpretation, but in conversation and public address.

IX

TIME

THIRD in the elements of tone-making is Time. Studies in Quality provide the types of resonance most suitable for the thought; in Force the right degree of intensity and energy is to be gained; next to be considered are the needs of duration: rate, quantity, rhythm, and pause.

TIME AND THE BODY

Time and Rhythm Important in Total Bodily Actions.— Rhythms play an important part in bodily activity. Obvious simple rhythms captivate primitive men completely; yet even the most sophisticated of us are susceptible to their charms; and no matter how deep we go into refinements and culture we never escape the power of a rhythmical tempo. As we progress in intellectual power—that is, in the ability to discriminate and make fine distinctions—we become less amenable to the gross rhythms of the body and seek more and more the rhythms that are less obvious and more closely related with our powers of reasoning. For primitive men Time in speech is most gripping when metrical, when it is as regular as scansion; drum-beats, dance movements, body-swayings. Man civilized, however, while far from being superior to the chant, the beat of the tom-tom, and the dance, finds his best satisfaction in rhythms distinctly more elaborate and more subtle.

This change shows itself in the rhythms of speech. In general the total bodily—emotional—rhythms are very regular, unbroken, even monotonous; revealed in poetry, chants, ululations, battle-cries, college yells. But speech for the most part tends to reduce emotionality and to strive after fine distinctions—intellectuality. To do this it gets away from regularity and becomes broken, irregular, varied. Accordingly, this general rule can be laid down: The more smooth, regular, and obviously rhythmical speech becomes the more it stirs up a total bodily attitude—emotions—in hearers; while the more varied, broken, and unmetrical it is, within definable limits, the more it makes an appeal strongly intellectual.

Conversation Employs a Broken Rate.—As a consequence conversation, being with civilized, educated people largely a matter of intellectual refinement, is normally irregular in Time; it is broken, halting, and, under severe intellectual struggle for just the right word and for delicate shades of meaning, even jerky. Try to draw a fine distinction of any kind and observe how far from metrical your speech is. In fact, so used are we to a broken rate that when we hear a person talking with a rate like a sewing-machine or a metronome we quickly assume that either he has no ideas or else he has conned his speech by rote—in which case he may be also idealess. So when we set up Conversation as the norm for Time we stand for a rate that is less given to metrical rhythm than to the rhythm that comes from variety, change; the kind sought in the higher kind of music.

The Conversational Mode Is Varied in Time.—To apply our rule, then, that Public Address, Oratory, Interpretation, Impersonation, and Acting must be kept as close as possible to lively conversation, we must mean that these manners of speaking are to be given as much as possible of variation, of broken, unmetrical rate.

Public Address, especially when fully informal, must be thoroughly free from metrical effects. Oratory, being Public Address grown emotional, increases in obvious rhythm, till in its highest flights it approaches, and even becomes identical with, high and powerful poetry. In fact, stirring poetry is oratorical, and stirring oratory is poetic. Interpretation, Impersonation, and Acting are broken or regular in precise proportion to the balance of the appeal to total emotional reactions or to reactions specifically intellectual.

The necessity for breaks in conversational rhythm is twofold: one, as suggested above, arising from the need of care in the choice of words and ideas; the other arising from so simple a thing as the need for taking breath. Idea-seeking breaks may be entirely formless, unrhythmical; but breathing is deeply founded upon a rhythm and so leads to a beatlike regularity. In common conversation the pauses for breath come at fairly regular intervals.

I. RATE

Public Speaking Needs Slow Rate.—The ear is slower than the eye; it focuses much more inadequately and is weaker in powers of identification and location of its objects. Consequently the eye can read a book much more rapidly than the ear can apprehend the same matter read aloud. One reason plain reading is so poor in communicativeness is that it is too fast: the ear does not grasp it. Fast speaking and reading cannot stir total reactions, because it cannot use either an impressive Quality or an effective Force; both take duration of time. Nor can it make intellectual reactions, because it makes no distinctions; and without distinctions there is no intellectuality.

So in all speaking and reading before an audience go slow; take your time; be deliberate. Take time to be

distinct, to get a good rich Quality and a sufficient resonance, to employ such changes of Force as are needed. This is one of the wisest precautions for people not used to standing before audiences.

II. QUANTITY

The element of Time brings us to a consideration of the unit of speech—the individual tone. In speech as against singing this means the individual syllable. How long should a syllable be? No absolute standard is possible; each syllable must be held sufficiently to serve its specific purpose and not more. In determining how long a given syllable should be, what are the variants? In number they are three: (1) Quantity, (2) Accentuation, (3) General Attitude of the speaker.

(1) *Quantity.*—Vowels and consonants have different inherent duration; for effective speech these quantities must be observed. Most vowels call for a hold; all except *a* as in hat and *a* as in past; *e* as in met, *i* as in is, *o* as in dove, and *u* as in cut. The consonants normally prolonged are *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *ng*, and *th* as in *then*. The inherently long sounds are called *continuant* and the short ones are called *stopped*. Good conversation always reveals a nice discrimination in the relative values of the prolonged and quick sounds.

In the following passage certain syllables cannot with any propriety be uttered rapidly, because they are combinations of both continuant vowels and consonants:

Be*fore* the *moun*tains were brought *forth*, or ever *thou* hadst *formed* the *earth* and the *world*, even from ever*lasting* to ever*lasting*, *thou art God.*

While in the next passage every incentive is given to utter the syllables rapidly:

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods and Becks and wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides,
Come and trip it as ye go,
On the light fantastic toe.

(2) *Accentuation.*—Accented syllables, whether made of continuant or stopped sounds, call for prolongation of the syllable accented. By corollary, all other syllables are properly uttered at a more rapid rate. Note the necessity for holding the accented syllables in the following:

We stand the *la*test ex*pe*riment of self-*gov*ernment by the *peo*ple. We have be*gun* it *un*der *cir*cum*stan*ces of the most aus*pi*cious *na*ture. Our consti*tu*tions have *nev*er been en*feeb*led by the *vi*ces or *lux*uries of the old world.

(3) *General Attitude of the Speaker.*—It is the privilege of the speaker always to dwell on individual words or syllables for emphasis. He can hold them to almost any length or chop them as short as he pleases. But whatever he does by way of departure from inherent quantity and the needs of accentuation always carries special and unique meanings. A speaker who declares "The Egyptians are an *old* people," and prolongs the *old*, gives the word a richness and fullness of meaning it would not otherwise have. So with the words emphasized in these sentences:

Sail *on*, O Union, strong and great!

How *long*, O Lord, how *long!*

This is the very *ec*stasy of fear.

So with the abrupt duration of the following:

Strike—till the last armed foe expires!

Go, and return no more!

I *scorn* your proffered treaties.

Effective speaking requires a widely varying rate of vowel sounds. A sure mark of the kind of speaking we dub indirect is the failure to make wide enough differences in rate between important and unimportant syllables. Nouns, verbs, adjectives, and adverbs almost always require a greater length of tone than the remaining parts of speech. Words like *the, a, an, and, of*—all the words that play a minor part in carrying meaning—serve their turn best when kept out of the way. To pervert meaning, prolong them as if they were of equal importance with the major parts of speech.

In the following passage the italicized syllables represent those that require a prolongation in order to carry the meaning of the sentence; the others must be run over quickly:

My *Lords*, you have *now heard* the *prin*ciples on *which* Mr. *Has*tings *gov*erns the part of *A*sia sub*jec*ted to the *Brit*ish *Em*pire. *Here* he has de*clared* his o*pin*ion that he is a des*pot*ic *prince*, that he is to use *ar*bitrary *pow*er; and of *course all* his acts are *cov*ered with that *shi*eld.

To appreciate the need of change in rate, read this passage in a different way, holding the vowel sounds on some of the syllables not italicized and speeding up on those so marked. No hearer could get your meaning on easy and acceptable terms.

The Relation of Time to Purity of Tone.—The reason so many people fail to use a good variety of rate in speaking is that they do not possess pleasing voices,

and of this fact they are painfully conscious. The result is that when they try to hold a sound they make a noise so disagreeable that the listener is affected unfavorably. When they have learned from unhappy experience that this is the case, instead of applying a remedy to the quality of the tone they merely try to settle the matter by cutting all tones short. On the other hand, the man who possesses a voice of rich quality likes ordinarily to use it, and so is not so apt to clip his tones to a mere grunt or a rasp. He is more disposed to follow his first inclination and, now and then, prolong a tone, thus making clear or emphatic his meaning.

The person who has nasal bones that lack resonance and who cannot make a tone ring properly, or who aims the tone at the soft palate, or who closes the throat so that the sound is cut short in a rasp or a growl, usually has wit enough to know that something is wrong and stops before the sound becomes too noticeable. Thus we get a kind of speaking that is never of use in a public place. Such people get along tolerably well in daily conversation, but they are out of it when it comes to making a public address; they cannot and will not make tones of a length suitable to public audiences. They commit the double fault of being too uniform in rate and of not getting out of the unconversational way of cutting all vowel sounds short. The result is that when they stand up to speak the audience finds it difficult to know what they mean.

III. PAUSE

Not only do vowel and consonant sounds have a measurable and significant length in Time, but so also do the silences between—the pauses.

Phrasing.—Not only must the duration of sounds vary, but the spacing between words, phrases, clauses,

and sentences must likewise show frequent and varied changes also. This is called Phrasing. The rules for it are far from arbitrary. Phrasing arises from two needs: (1) the breathing of the speaker, and (2) the ability of the hearer to assimilate images and concepts carried by the words used. In ordinary conversation, when we are not excited and are not using much breath, we can successfully put as many as eight or even twelve words into a phrase; but in a public address where it is necessary to reach a thousand people the need for breath is such that it is more convenient for the speaker to phrase much more slowly. Otherwise the audience simply will not know what the words are. Besides, in private conversation the listener is usually more alert than the individual in a large crowd, and consequently conversational phrasing may include more words than public speech; for in a mass of people the individual is slow to catch the meaning of words and to make proper mental pictures from what he hears. In a crowd we neither see nor hear with accustomed sharpness, and need to be treated more carefully than when we see and listen as individuals. Hence phrasing for a large crowd must be widely spaced and deliberate.

The slanting line in the following passage represents a phrasing that would be acceptable for conversation:

I think I do not exaggerate when I say/ that never since God made Demosthenes/ has He made a man better fitted for a great work/ than O'Connell./ You may say that I am partial to my hero;/ but John Randolph of Roanoke,/ who hated an Irishman almost as much as he did a Yankee,/ when he got to London and heard O'Connell,/ the old slaveholder threw up his hands and exclaimed,/ "This is the man,/ those are the lips,/ the most eloquent that speak English in my day!"/ and I think he was right.

Now suppose we are addressing a large audience, say ten thousand people, where listening is not on its

easiest terms. Notice what kind of phrasing is needed. Let us use an extreme instance:

I think/ I do not/ exaggerate/ when I say/ that never/ since God/ made Demosthenes/ has He made/ a man/ better fitted/ for a great work/ than O'Connell./ You may/ say/ that I/ am partial/ to my hero;/ but/ John Randolph/ of Roanoke,/ who hated/ an Irishman/ almost as much/ as he did/ a Yankee,/ when he got/ to London/ and heard O'Connell,/ the old slaveholder/ threw up/ his hands/ and exclaimed,/ "This/ is the man,/ those/ are the lips,/ the most eloquent/ that speak English/ in my day!"/ And/ I think/ he was right.

Other schemes could be worked out with these same words, but the contrast presented here will prove suggestive of the possibilities and the need of phrasing. The main thing is not to run too many words together on a formal occasion or under high emotion, and not to be too pompously deliberate and disjointed when the occasion is not so portentous. For directness and easy conversation, seldom use fewer than three words to a phrase; for a public address to a considerable crowd, rarely use more than seven or eight at the most. Between these limits there is abundant room for pleasing and intelligent variety.

The Dramatic Pause.—When a speaker has just uttered words that carry vital and impelling meaning he can add very distinctly to that meaning by keeping silent while the meaning sinks in and effects its full mission. Or, again, if the hearers are listening intently to the thought of the speaker, a sudden silence brings all their listening powers to focus on what is coming next. Either of these types of the dramatic pause is very effective in carrying both logical intent and personal attitude, but especially the latter. A sudden silence has the same effect as a sudden noise—it attracts attention and gets an intense reaction. Silences judi-

ciously interspersed compel attention to the speaker's thought, and so help carry the meaning to its intended destination.

Note the effect of the long pauses in this passage:

But there never was a race,/ which,/ unaided,/ tore off its own fetters,/ forged them into swords,/ and won its liberty on the battle-field,/ but one,/ / / and that was the black race/ / of San Domingo.

Punctuation and Phrasing.—Pauses for phrasing and points of punctuation fall, for the most part, at the same place; but emphatically they are not wholly coincident. Punctuation is solely for the eye; pause, for the ear. Eye and ear have much in common, but not everything. For the eye we write, "And, confident that he was right, he went ahead"; but the comma after *and* represents no need for a pause. The sentence reads more like good conversation with no break at that point. Again, the printed page has it, "I have come that ye may have life, and life more abundant"; but the sense is carried best by speaking it, "I have come /that ye may have life, and life more abundant," using a pause where there is no comma and no stop at the comma. Such cases are just frequent enough to warn the reader to be alert to keep the oral sense free from the needs of printed-page markings.

IV. SPEECH RHYTHM

Speech Rarely Metrical.—Rarely does even poetry sound acceptable when read metrically, while prose can be in feet and measures with propriety only for a very short passage at a time. Ingersoll's "each in the windowless palace of rest" fits beautifully in its place, but it is appropriately short. Rarely is verse to be read with the meter standing out; for the reading of it must be like conversation, and conversation is not tolerant of

extended stretches of meter or scanable syllables. It is very proper in verse to put the accents as the meter requires, but the various syllables must differ distinctly in length. We can read:

Séated one dáy at the órgan
I was weáry and íll at éase,
And my fíngers wándered ídly
Óver the nóisy kéys.

But in reading thus you make all accented syllables of one uniform length and all unaccented syllables of uniform brevity; the result is merely singsong, and is pleasing only to children or to those who do not know good conversation.

Read it with the broken effect of talk, however, still keeping the accents in place, and you achieve, not only sense, but a higher rhythm, more beautiful because metrical *and* conversational.

Seated one day at the organ
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

Scansion is not rhythm, far from it. The most enduring and universally acceptable of rhythms are neither metrical nor scanable. They observe the fundamental necessity for change, quick to forgo a meter or a measure just before the ear—and the body—get set in its swing. Leave scansion for children and savages; the more civilized a man becomes the more he delights in evasive, teasing, lilting rhythms. Classical music

requires education for the very reason that its rhythm is on a basis entirely different from simple melodies.

ASSIGNMENTS

1. Use the long vowel sounds, a, e, i, o, u for exercises in prolongaton of tone; paying attention in turn to the three forms—Effusive, Expulsive, and Explosive. In one exercise hold the tone level, use downward slides in another, and in the third turn the slide upward.

2. Read passages of prose aloud in your best conversational manner, and note the multiplicity of changes in rate—of syllables, words, phrases, clauses, sentences, and even larger units. Work for a quick and accurate appreciation of these changes.

3. Observe speakers you hear and note their use of changes in rate. Form a judgment as to whether they could improve their use of Time and whether they succeed in making it a source of strength in carrying the meaning they intend.

4. Study the needs of rate in various kinds of literature at your disposal; consider the needs of a listener, and hold in mind the constant necessity for carrying meaning by adherence, so far as possible, to the conversational mode.

5. Read the following passages to provide adequate Phrasing:

AN APOLOGY FOR IDLERS

R. L. Stevenson

Extreme *busyness*, whether at school or college, kirk or market, is a symptom of deficient vitality; and a faculty for idleness implies a catholic appetite and a strong sense of personal identity. There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. Bring these fellows into the country, or set them aboard ship, and you will see how they pine for their desk or their study. They have no curiosity; they cannot give themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still. It is no good speaking to such folk: they *cannot* be idle, their nature is not generous enough; and they pass those hours in a sort of coma, which are not dedicated to furious moiling in the gold-mill. When they do not require to go to the office,

when they are not hungry and have no mind to drink, the whole breathing world is a blank to them. If they have to wait an hour or so for a train, they fall into a stupid trance with their eyes open. To see them you would suppose there was nothing to look at and no one to speak with; you would imagine they were paralyzed or alienated; and yet very possibly they are hard workers in their own way, and have good eyesight for a flaw in a deed or a turn of the market. They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs.

CUPID SWALLOWED

LEIGH HUNT

T'other day, as I was twining
Roses for a crown to dine in,
What, of all things, midst the heap,
Should I light on, fast asleep,
But the little desperate elf—
The tiny traitor—Love himself!
By the wings I pinched him up
Like a bee, and in a cup
Of my wine I plunged and sank him;
And what d'ye think I did?—I drank him!
Faith, I thought him dead. Not he!
There he lives with tenfold glee,
And now this moment, with his wings,
I feel him tickling my heart-strings.

6. Read the following passages to cultivate the best use of the prolonged vowel:

THE REVOLUTIONARY RISING

REED

Out of the North the wild news came,
Far flashing on its wings of flame,
Swift as the boreal light which flies
At midnight through the startled skies.

And there was tumult in the air,
  The fife's shrill note, the drum's loud beat,
And through the wide land everywhere
  The answering tread of hurrying feet;
While the first oath of Freedom's gun
Came on the blast from Lexington;
And Concord roused, no longer tame,
Forgot her old baptismal name,
Made bare her patriot arm of power,
And swelled the discord of the hour.
And there the startling drum and fife
Fired the living with fiercer life;
While overhead with wild increase,
Forgetting its ancient toll of peace,
  The great bell swung as ne'er before;
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
  Was War! *War!* War!

I am far indeed from wishing that the members of this House should be influenced by fear in the bad and unworthy sense of that word. But there is an honest and honorable fear, which well becomes those who are intrusted with the dearest interests of a great community; and to that fear I am not ashamed to make an earnest appeal. It is very well to talk of confronting sedition boldly, and of enforcing the law against those who would disturb the public peace. No doubt a tumult caused by local and temporary irritation ought to be suppressed with promptitude and vigor. Such disturbances, for example, as those which Lord George Gordon raised in 1780 should be instantly put down with the strong hand. But woe to the government which cannot distinguish between a nation and a mob! Woe to the government which thinks that a great, a steady, a long-continued movement of the public mind is to be stopped like a street riot! This error has been twice fatal to the great House of Bourbon. God be praised, our rulers have been wiser. The golden opportunity which, if once suffered to escape, might never have been retrieved, has been seized. Nothing, I firmly believe, can now prevent the passing of this noble law, this second Bill of Rights.

7. Make the following poems a study in both the conversational rate and the rhythm of poetry:

ABOU BEN ADHEM

LEIGH HUNT

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

WIND AMONG THE ROSES

ANON.

Music of the starshine shimmering o'er the sea,
Mirror me no longer in the dusk of memory;
Dim and white the rose-leaves drift along the shore.
Wind among the roses, blow no more!

All along the purple creek, lit with silver foam,
Silent, silent voices, cry no more of home!
Soft beyond the cherry-trees, o'er the dim lagoon,
Dawns the crimson lantern of the large, low moon.

Haunted, haunted, haunted—we that mocked and sinned
Hear the vanished voices wailing down the wind,
Watch the ruined rose-leaves drift along the shore.
Wind among the roses, blow no more!

FLOWER IN THE CRANNIED WALL

TENNYSON

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but *if* I could understand
What you are, root and all, and all in all,
I should know what God and man is.

MAUD

TENNYSON

A voice by the cedar-tree
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad, gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

ON HIS BLINDNESS

JOHN MILTON

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide,
Lodged with me useless, though my soul, more bent
To serve therewith my Maker, and present
My true account, lest He, returning, chide,
"Doth God exact day labor, light denied?"
I fondly ask. But Patience, to prevent

That Murmur, soon replies, "God doth not need
  Either man's work or his own gifts. Who best
Bear His mild yoke, they serve Him best. His state
Is kingly: thousands at His bidding speed,
  And post o'er land and ocean without rest;
They also serve who only stand and wait."

SHE WAS A PHANTOM OF DELIGHT

WILLIAM WORDSWORTH

She was a phantom of delight
When first she gleam'd upon my sight;
A lovely apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair;
Like Twilight's, too, her dusky hair;
But all things else about her drawn
From May-time and the cheerful Dawn;
A dancing Shape, an Image gay,
To haunt, to startle, and waylay.

I saw her upon nearer view,
A Spirit, yet a Woman, too!
Her household motions light and free,
And steps of virgin liberty;
A countenance in which did meet
Sweet records; promises as sweet;
A Creature not too bright or good
For human nature's daily food;
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene
The very pulse of the machine;
A Being breathing thoughtful breath,
A traveler between life and death;
The reason firm, the temperate will.
Endurance, foresight, strength, and skill;
A perfect Woman, nobly planned,
To warn, to comfort, and command;
And yet a Spirit still, and bright
With something of angelic light.

X

PITCH

PITCH AND THE OTHER ELEMENTS

QUALITY serves best to carry and to stir gross attitudes, general dispositions—emotions. Force also brings total reactions, but has definite responsibilities for making distinctions and differentiations; it has intellectual functions. Time is efficacious in representing total attitudes, but is wholly necessary for basic intellectual discriminations. Last of the elements of tone is Pitch, and Pitch serves its turn by providing the ultimate means for the nicest and most delicate refinements of speech. Mastery of the changes of Pitch is man's highest communicative achievement; without it he belongs to the "dumb millions," with it he can join the "speaking thousands."

Pitch the Agent for Delicate Shades of Meaning.—So intricate and delicate are the shades of Pitch which fix or destroy meaning that no one ever can master them all. A Salvini or Charlotte Cushman or Julia Marlowe, a Charles James Fox, a Wendell Phillips or William Jennings Bryan, can play on the pitch changes of the voice as a Paganini or an Ole Bull on the violin, but they can never exhaust all the resources of the human mind carrying meanings by the inflections of the voice. The final and satisfying touch, the last reach of artistic and mental delicacy, shows itself in speech through changes in Pitch, and so long as there are new flights

possible for human feeling and thinking there will be incentives to further mastery of modulations up and down the gamut of the speaking voice.

Moreover, mastery of Pitch rests on mastery of Quality, Force, and Time; unless they are mastered each in turn, to gain control over inflections is quite impossible. In fact, mastery of any one of the elements hangs on the control over those preceding it in the development series. Without pure Quality the variations of Force cannot be used safely; loudness will injure the voice and softness produce harsh noises and raucous whispers. Without control of Force there is no control of Time; Time being entirely dependent upon the proper use of Force in the Effusive, the Expulsive, and the Explosive. And without an open throat and flexible manipulation of resonance, without variation in Force and Time, there cannot be much success in commanding the changes in Pitch. For tone placement affects the height or depth of slides; a loud tone inevitably raises the pitch; and without a proper prolongation of sound high and deep tones are not possible. So a study of Pitch implies a review and a mastery of all the other elements of tone.

VARIETY OF PITCH

Changes of Pitch.—All speech involves change of Pitch; otherwise there is little or no meaning carried, especially no meaning of a delicate nature, only the grossest show of a mood or a sudden attitude. But with logical, coherent discourse, using words, phrases, clauses, and sentences, refinements of meaning are necessary and are impossible without using constant Pitch changes.

There are three ways of employing Pitch for changes of voice and refinement of meaning: (1) The Slide, or Inflection; (2) The Step, or Modulation, and (3) The Level of Pitch, or the Key.

I. INFLECTION

Speech Notes versus Notes of Song.—In speech *every syllable involves a slide upward or downward.* It is in this that speech differs from singing. Singing allows for holding a note on a level; the evenly held tone is the characteristic note in singing, the slide being the exception rather than the rule. But in order to carry a meaning in speech every syllable must be uttered with a slide; otherwise we get an effect of monotone, which can carry only the most limited of speech meanings. Howell, in his *Text Book of Physiology,* says, "In singing the tone is sustained at the same pitch for a considerable interval, while in speaking the voice is continually sliding up and down on the vowel sounds." A little observation will demonstrate this. Talk or read very slowly and it can be noticed that each syllable ends higher or lower than it begins. Or, better yet, observe the matter of pitch from a talking phonograph record. Slow down the machine so that the rate is much more deliberate than common conversation; it will be seen that each syllable has in it some degree of slide; that without this slide there is had, not speech, but an approximation to singing, at best an effect like chanting.

Many speakers and interpreters make the easy mistake of allowing song notes to get into their speech. The effect is always to impair the meaning they hope to carry. In particular, this holding to an unbroken level of pitch has the effect of killing the logical meaning of thought. While highly emotional speech, in rare cases, approximates notes of song, yet it should never actually use these only. But logical speech, especially uncolored thoughts and expository matter, cannot be carried on on level tones. Where there is the need of clarifying logical content there must be not only a change on

every syllable, but change of a wide degree and of frequent change of direction.

Most people do not use a wide enough range of pitch; either they lack the vocal competence to go high or low or else their thinking is of such an apologetic or indecisive nature that they do not allow their voices to assert themselves in speech. Weak thinking can make weak speaking, though vigorous thinking cannot necessarily bring good speaking from a voice that lacks range and flexibility. Poor inflection—and consequent vagueness of meaning to the hearer—may also be found where the thinking is excellent and the voice incompetent. The perfect arrangement is an ideally alert and capable mind working through an ideally capable and alert voice. As this combination is found only rarely, most people can profit by a detailed understanding of the relation of pitch changes to the carrying of meaning.

KINDS OF SLIDE

There are three common ways of making slides of the voice in speech: (1) The Upward Slide, (2) The Downward Slide, (3) The Wave.

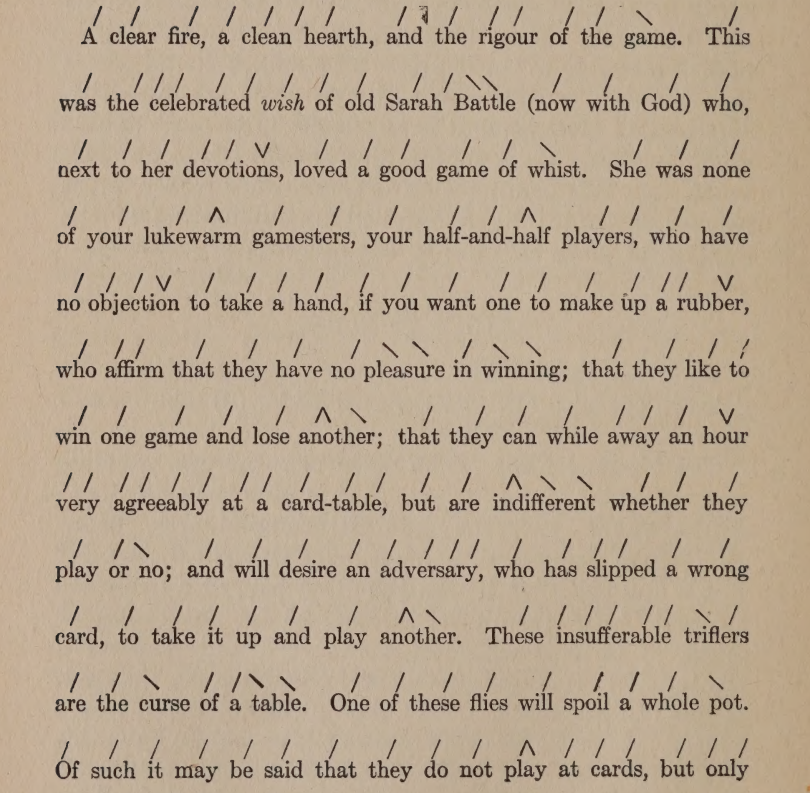
The Upward Slide.—The voice uses the upward slide assuredly nine times to once that it uses the downward or the wave. It is the slide of incompleteness, inconclusiveness, indecision, suspension of thought. As most words and syllables represent only a part of a complete thought, they cannot in themselves be conclusive or decisive; in most sentences a few words only can serve the function of rounding out and clinching the thought. Hence the preponderance of the upward or inconclusive slides. It is well for every student of speech to have this clearly in mind if he ever hopes to be a competent critic of expression; otherwise he will be unable to analyze ineffective speaking and will fail to detect why the voice

does not seem to carry the meaning it wishes to convey. *Most syllables are given with the upward slide.*

Observe the great preponderance of upward slides in the following passage:

From MRS. BATTLE ON WHIST

CHARLES LAMB


A clear fire, a clean hearth, and the rigour of the game. This
was the celebrated *wish* of old Sarah Battle (now with God) who,
next to her devotions, loved a good game of whist. She was none
of your lukewarm gamesters, your half-and-half players, who have
no objection to take a hand, if you want one to make up a rubber,
who affirm that they have no pleasure in winning; that they like to
win one game and lose another; that they can while away an hour
very agreeably at a card-table, but are indifferent whether they
play or no; and will desire an adversary, who has slipped a wrong
card, to take it up and play another. These insufferable triflers
are the curse of a table. One of these flies will spoil a whole pot.
Of such it may be said that they do not play at cards, but only
play at playing them.

Yet it is easy to overdo the upward inflection. Some men speak without ever using a downward turn of the voice. The effect is very unsatisfactory. A certain type of political speaker and a large class of preachers commit this mistake. One phase of it has earned the epithet "preacher's tone," and it is not intended in a complimentary spirit. This defect can almost always be traced back to a defect in thinking. Many preachers there are, and political speakers, who say things the truth of which they are none too sure of; their minds feel a bit apologetic and undecisive. Or else they hesitate to be too aggressive; they do not want to be too assertive and so hurt some one's feelings. The consequence is that their attitude shows itself in an apologetic form of expression, displayed in the excessive use of the upward slide. Thus they fail both in the carrying of their logical import and in the display of their own feelings.

There is a conflict between word meanings and tone meaning if one should say:

/ / / / / / / / / /
We cannot tolerate such a conclusion.

Rather say, for clearness of meaning:

/ / / \ \ \ / / ∧ \
We cannot tolerate such a conclusion.

Yet declarative sentences can end in an upward slide:

/ / / / / / / / /
There is virtue in necessity.

/ / / / / / /
We have done the best we could.

/ / / / / /
Our times are in thy hands.

But when so uttered each of these declarations is vouched for but mildly; they suggest a speaker either afraid of being positive or else generously refusing, for the sake of others, to be aggressive and emphatic. All such situations in which the speaker wishes to avoid dogmatism and belligerency permit a rather large use of the upward slide at even the close of declarative sentences.

There is a delicate flavor of Tennyson's lavender pining for the past to be got by reading the following poem without a single downward slide. The lack of assertiveness thus lost is compensated by the longing regret gained.

BREAK, BREAK, BREAK

Break, break, break,
  On thy cold gray stones, O Sea!
And I would that my tongue could utter
  The thoughts that arise in me.

O well for the fisherman's boy,
  That he shouts with his sister at play
O well for the sailor lad,
  That he sings in his boat on the bay!

And the stately ships go on
  To their haven under the hill;
But O for the touch of a vanish'd hand,
  And the sound of a voice that is still!

Break, break, break,
  At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
  Will never come back to me.

To inject much of the downward slide here would give a little of the effect of explaining the poem; and a poem is not to be explained, only to be interpreted. This

inconclusiveness is typical of many attitudes arising in speech and reading.

The Downward Slide.—The falling inflection of the voice, while not occurring nearly so often as the rising, is yet, in most sentences, the slide of importance and weight. The listening mind, from habit, attaches importance to a drop of the voice. It is the slide of conclusiveness, of decision, of definiteness, of assurance, and of many kinds of deep feeling. As the structure of thought calls for comparatively few slides of this kind, it falls on only few words and syllables. To use too much of it gives a stamping, grinding, hammer-and-tongs effect. For your own observation, read a sentence giving every syllable a downward slide, and notice that your attitude—your personal meaning—seems to be gruff, unduly aggressive, unnecessarily emphatic and assertive. By contrast, read the same passage with no downward slide and you will see that you seem just the opposite; you stand for nothing in particular and you lack weight and significance.

Contrast the effect in these two passages; the first is conciliatory, the second assertive:

/ / / / / / / / / / / / / / / / /
If there be one state in the union, Mr. President—and I say

/ / / / \ / / / / / / / / / / /
it not in a boastful spirit—that may challenge comparison with

/ / / / / / / / / / / / / / / / /
any other for a uniform, zealous, ardent, uncalculating devotion

/ / \ / / / / / / / \ \
to the Union, that state is South Carolina.

/ / / / / / / / / / / / / / / / /
Mr. President, I shall enter upon no encomium upon Massa-

\ \ / \ \ / / \ ^ / / /
chusetts; she needs none. There she is. Behold her, and judge

/ / \ / / / \ \ \ / \ / / / \
for yourselves. There is her history; the world knows it by heart.

/ /\ / / / /\ / / \ \ / \ \ /
The past, at least, is secure. There is Boston and Concord and

\ \ \ / / / \ / / / / / / /\ \
Lexington and Bunker Hill, and there they will remain forever.

Few people overdo the downward slide; more are disposed to slight it. The use of it is an excellent test of a speaker's logical sense, his grip on grammar and the coherence of speech. Not a few students can get their greatest profit out of a study of Pitch by learning where to use the downward slide.

Waves.—Words carrying a compound, double, highly connotative meaning must often be spoken with both the upward and downward movement, in the Wave. Of waves there are two kinds: Direct, frequently called the Circumflex, and the Inverted. An example of the Direct Wave is:

/ / / / ^ ^ / ^
Rushing up the hill, onward they came.

/ / / / / ^ / ^
If we do this by force, we fail.

/ / / ^ / / ^ / / ^
If it were done when 'tis done then 'twere well

/ / / /\
It were done quickly.

/ / / / / / ^ / / / ^
What is worth doing at all is worth doing well.

The Indirect Wave is:

V V / / / / ^
Yes, yes; I suppose that's so.

/ / / V / / / ^
If you think best, do it that way.

/ / / V / / / / ^
Until we can know, we cannot move forward.

The wave is in effect a compound discrimination; it represents the speaker's purpose to say two things at once. To say /No lacks all earnestness; to say \No is a flat, unmitigated refusal; but to say ^No shows refusal tempered presumably by excellent unstated or implied reasons. In fact, the wave always leaves some unuttered idea implied. Take some of the examples above:

Rushing up the Vhill (*the* hill just mentioned) Vonward (as we feared—or hoped) they ^came (a sure and impressive fact).

^Yes (but I'm doubtful), ^yes (doubtful indeed) I ^suppose (but it's nothing more than the slightest supposition) that's ^so (though I greatly dislike to admit it).

The wave thus plays an important part in bringing out subtle and hidden meanings. In every-day conversation, it is used commonly enough; but frightened public speakers often lose the use of it altogether because in their fear of their audience they lose possession of all subtleness and delicacy of thought. In interpretation and impersonation it is a sign of the artistic touch, and

its proper use often marks the difference between the raw amateur and the seasoned artist.

Distance of Slide, Range.—With some students the direction of the slide will be a study of considerable consequence, particularly for those who either do not talk decisively enough or who are too dogmatic in their speech. With most, however, a naïve coördination of mind and voice will choose the right direction of the slide *most of the time.* Their problem will be of a different kind, either a matter of the width of the slide, the distance of it up or down the scale. Most voices lack a wide enough range, and very few indeed have the right degree of flexibility, especially under emotional disturbance on the platform, or under any strain caused by self-consciousness. A very common fault in public reading and interpreting is the lack of a wide enough variation of tone to carry a full freight of logical and personal meanings. Lack of range, while not producing complete monopitch, comes just near enough it to cause the listener to get the wrong meaning; or it may operate to induce him not to care whether he gets any meaning at all. In public speech and reading the possession of a long slide is very valuable; while in impersonation and acting it is positively indispensable.

Conversely, without the ability to shade slides finely and delicately there are a good many meanings a speaker is prevented from carrying. He may have the right thought in his mind and the proper feeling in his "heart," but if his voice is not trained to give the more delicate slides—the almost infinitesimal shadings of pitch—he is barred from expressing certain sentiments and attitudes. He will find himself every once in a while prevented from showing his hearers the niceties of his thought; how he feels about the truth he is offering. He will in some unhappy cases even tell his hearers what is in reality a falsehood.

Speech Changes More Varied Than Those of Song.—It is well to note that pitch changes in speech are almost infinite in number, while those of song are very strictly limited. Music compels the voice to use fixed, arbitrary intervals; speech allows the voice to employ any shade or minute inflection that is distinguishable to the ear. These fine shadings play a very important part in carrying the meaning intended—or else they play an important part in carrying meanings that are all wrong. The more unusual sentiments—unusual in the sense that they are the farthest removed from our every-day feelings and attitudes—cannot be adequately expressed except by shadings much more minute than the half-note in music. Comparatively few students of speech, until they have worked on them faithfully, can give good exemplification of the use of these hair-fine inflections. These come only with training.

There is only commonplace meaning in the following passages when uttered with the full slide of calm common talk. To give them the meaning their authors intended requires that the longest of the slides must be much shorter than the long slides of explanation and unexcited conversation:

STEVENSON'S REQUIEM

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be,
Home is the sailor, home from the sea,
And the hunter home from the hill.

From THE BRIDGE OF SIGHS

HOOD

One more unfortunate,
  Weary of breath,
Rashly importunate,
  Gone to her death!

Take her up tenderly,
  Lift her with care,
Fashion'd so slenderly,
  Young, and so fair!

Look at her garments
Clinging like cerements;
Whilst the wave constantly
  Drips from her clothing·
Take her up instantly,
  Loving, not loathing!

The following passages, on the other hand, need as wide a swing up and down the gamut of the voice as it is possible to give them:

THE HERO AS POET

CARLYLE

I do not agree with much modern criticism, in greatly preferring the *Inferno* to the two other parts of the *Divina Commedia.* Such preference belongs, I imagine, to our general Byronism of taste, and is like to be a transient feeling. The *Purgatorio* and *Paradiso*, especially the former, one would almost say, is even more excellent than it. It is a noble thing, that *Purgatorio* ("Mountain of Purification"); an emblem of the noblest conception of that age. If Sin is so fatal, and Hell is and must be so rigorous, awful, yet in Repentance, too, is man purified; Repentance is the grand Christian act. It is beautiful how Dante works it out.

ON A PIECE OF CHALK

HUXLEY

If a well were to be sunk at our feet in the midst of the city of Norwich, the diggers would very soon find themselves at work in that white substance almost too soft to be called rock, with which we are all familiar as "chalk."

Not only here, but over the whole country of Norfolk, the well-sinker might carry his shaft down many hundred feet without coming to the end of the chalk; and, on the seacoast, where the waves have pared away the face of the land which breasts them, the scarped faces of the high cliffs are often wholly formed of the same material. Northward, the chalk may be followed as far as Yorkshire; on the south coast it appears abruptly in the picturesque western bays of Dorset, and breaks into the Needles of the Isle of Wight; while on the shores of Kent it supplies that long line of white cliffs to which England owes her name of Albion.

EXERCISES IN RANGE AND SHADING OF INFLECTION

1. Using the long quantity of the vowels—ā, ē, ī, ō, and ū—practise the downward slide. Begin at the middle of the voice and make the slide as deep and as low as you can without straining your voice. Repeat this many times.

2. In the same manner practise the upward slide, beginning in the middle of the voice and going as high as possible without strain. Be sure to keep the throat open.

3. Beginning at the top, make a slide of the full gamut of the voice; then reverse and make the full gamut upward. Aim continually to increase your range without straining or causing the voice to break. Again remember the open throat.

4. Use the vowels in the same general manner, but end the tone with a minor note, producing a wailing or sighing or pleading sound.

5. Explain a principle, a plan, or a piece of machinery. Observe that you are more illuminating when you use a wide range of Pitch, with very sharp turns in the slide.

6. Read the following passages aloud, and notice these points:

(a) Predominance of upward slides.
(b) The importance of the downward slide.
(c) The relative rarity of the circumflex.
(d) The need of abundant and wide use of inflection.

HAMLET TO THE PLAYERS

SHAKESPEARE

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb-show and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod; pray you, avoid it.

Be not too tame, neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theater of others. Oh, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

AS YOU LIKE IT

SHAKESPEARE

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.

Then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange, eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

SONG

CHRISTINA ROSSETTI

When I am dead, my dearest,
  Sing no sad songs for me;
Plant thou no roses at my head,
  Nor shady cypress-tree;
Be the green grass above me
  With showers and dewdrops wet;
And if thou wilt, remember,
  And if thou wilt, forget.

I shall not see the shadows,
  I shall not feel the rain;
I shall not hear the nightingale
  Sing on as if in pain;

And dreaming through the twilight
That doth not rise or set,
Haply I may remember,
And haply may forget.

INVICTUS

WILLIAM ERNEST HENLEY

Out of the night that covers me,
Black as the pit from Pole to Pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced or cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

THE DEATH-BED

THOMAS HOOD

We watched her breathing thro' the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

So silently we seemed to speak,
  So slowly moved about,
As we had lent her half our powers
  To eke her living out.

Our very hopes belied our fears,
  Our fears our hopes belied—
We thought her dying when she slept,
  And sleeping when she died.

For when the morn came dim and sad
  And chill with early showers,
Her quiet eyelids closed—she had
  Another morn than ours.

THE PILLAR OF THE CLOUD

JOHN HENRY NEWMAN

Lead, Kindly Light, amid the encircling gloom,
  Lead Thou me on!
The night is dark, and I am far from home—
  Lead Thou me on!
Keep Thou my feet; I do not ask to see
The distant scene—one step enough for me.

I was not ever thus, nor pray that Thou
  Shouldst lead me on.
I loved to choose and see my path; but now,
  Lead Thou me on!
I loved the garish day, and spite of fears,
Pride ruled my will: remember not past years.

So long Thy power hath bless'd me, sure it still
  Will lead me on,
O'er moor and fen, o'er crag and torrent, till
  The night is gone;
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

7. Read the following passages aloud and note the value of the minor slides:

THE TEMPEST

SHAKESPEARE

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

BLOW, BUGLE, BLOW

TENNYSON

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

II. THE STEP

The Step.—In addition to the inflection of the vowel sound within the syllable, speech calls for changes from word to word and from syllable to syllable. This interval between words and syllables is commonly spoken of as the *Step*. The laws governing steps are very broad in their application, as the direction and distance of the step is most of the time a matter of personal choice. The nearest we can come to an arbitrary rule is to say that when the meaning demands emphasis on a given word or sentiment the right effect is obtained by making the step unusually wide or unusually narrow.

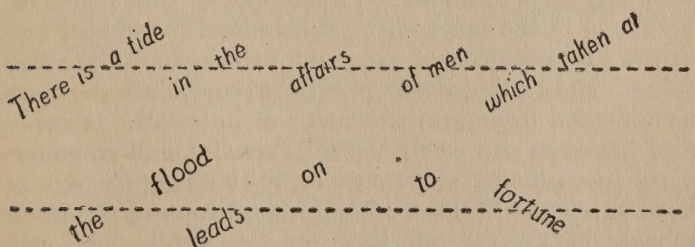
When we are in a normal, unimpassioned mood we keep up a middle range of steps, not going very high or very low. But when we get excited or angry, sad or reverential, or are in any other such uncommon attitude,

we change the intervals of our steps, either making them very long or very short. Reverence, sadness, dreaminess, senility, physical weakness, exaltation, sublimity—all are best expressed by a narrow range of pitch; while vigor, energy, fullness of heart and soul, suggesting plenty of life and dash and movement, need very wide steps in order to get the meaning to the hearer. Any kind of speaking that is vigorous or energetic goes the extreme of distance in step changes. To make a bare exposition really clear, a wide range must be used; and the wider the range the more does the explainer seem to be in earnest and to know what he is talking about. So with emotional states like anger, hate, surprise, fear, jollity, gaiety, and excitement of any kind.

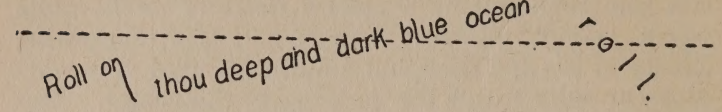
To utter words whose logical import suggests animation, but to do it as if you were asleep or weary or sad, gives the hearer two inharmonious meanings to choose between, and he can only guess at which one you intend; whereas harmonizing the changes in pitch with the word meanings leaves it practically impossible for him to mistake the meaning intended.

Following are three passages to illustrate this point. The intervals chosen are necessarily arbitrary, but they illustrate the general activity of the voice in speaking. (The dotted line represents a supposed median.)

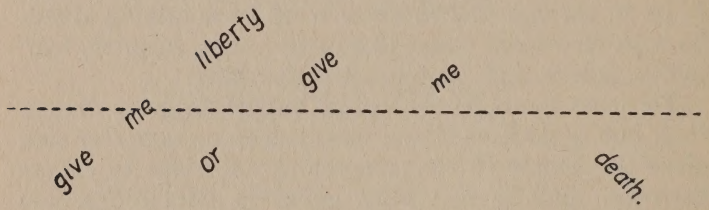
1. The first passage represents ordinarily animated speech:



2. The next passages represent speech that uses a narrow range of step:



3. The third passage illustrates the use of an extreme range:



Study the conversation of those around you to observe the steps between their words and syllables. You will notice that those who are known as "interesting conversationalists," "brilliant talkers," invariably use an abundance of change of pitch between syllables and words. Those who are dull in conversation, lacking in verve and spirit, use only a narrow range and utter whole clauses and sentences without an appreciable step from one level to another. Take note of your own conversation in the same way. Read aloud to yourself and direct the attention of your ear to the steps the voice takes. Notice that the more expressive you are the more complicated becomes the scheme of intervals. Observe also that you can easily make yourself sound commonplace by reducing the range or by striking the wrong level of steps. Make a critical observation of the pitch scheme of people you hear on the public platform.

Notice that earnestness of all kinds is best expressed with a wide range of pitch, and that a commonplace manner requires a noticeably narrower range. Watch the use of both the slide and the step. Notice with what frequency ineffective speaking fails through a defective range of pitch. It will be well to keep a note-book in which to characterize the various people you hear on the platform. They furnish the only real laboratory practice a student of speech can obtain.

This selection needs wide steps throughout to carry its proper import:

CHAPMAN'S HOMER

KEATS

Much have I travel'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold;
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

Only short steps are appropriate to the sentiment of these words:

AT HIS BROTHER'S TOMB

INGERSOLL

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar

above a sunken ship. For whether in mid-sea, or 'mong the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love and every moment jeweled with a joy, will, at its close, become a tragedy as sad and deep and dark as can be woven of the warp and woof of mystery and death. . . .

Life is a narrow vale between the cold and barren peaks of two eternitie . We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

ASSIGNMENTS

1. Read the following passages, using a *narrow* range on a *low* level:

THE CLOSING YEAR

GEORGE D. PRENTICE

'Tis midnight's holy hour—and silence
Is brooding like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling—'tis the knell
Of the departed year.

CHILDE HAROLD

BYRON

Thou glorious mirror! where the Almighty's form
  Glasses itself in tempests; in all time,
Calm or convulsed—in breeze, or gale, or storm—
  Icing the pole, or in the torrid clime
  Dark heaving;—boundless, endless, and sublime—
The image of Eternity—the throne
  Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee—thou goest forth, dread, fathomless, alone!

2. Read the following passages, using a *narrow* range on a *high* level:

NINETY-FIFTH PSALM

O come, let us sing unto Jehovah; let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, let us make a joyful noise unto him with psalms. For Jehovah is a great God, and a great King above all gods.

In his hand are the deep places of the earth; the heights and the mountains are his also.

The sea is his, and he made it; and his hands formed the dry land. O come, let us worship and bow down; let us kneel before Jehovah our Maker. For he is our God, and we are the people of his pasture, and the sheep of his hand.

LORENZO TO JESSICA

SHAKESPEARE

How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

3. Read the following passages, using a *wide* range: "Hamlet's Instruction to the Players," Shakespeare; "Books," Bacon.

4. By way of contrast read some of these passages on the wrong level or with the wrong range of step, and note how inharmonious the thought and the form of expression become. Do this only enough to enforce the point and to help train the ear in criticism.

5. Make a very earnest explanation of a principle or a process; notice the need of a wide range of pitch. Then by contrast speak the same thoughts as if you were very tired or discouraged or indifferent, and note the ineffectiveness of the expression. Also note

that you sound like the majority of humankind when they are called upon to read or speak in public.

6. Deliver a speech explaining a point or a principle or a plan. Be intense without being noisy. Accomplish this by using an extremely wide range of pitch with very frequent changes up and down.

III. KEY

Third of the sources of variety in the use of Pitch is the general height or depth of the voice to suit a given sentiment or word, a sustained elevation or depression of tone—Key, as it has been called. Certain moods of a sincere speaker so constrict or loosen the muscles of the throat and jaw that while that mood is on no wide range of pitch is possible. For interpretation and impersonation these levels must be discovered and used with proper consistency.

Prevailingly high must be the key of this stanza:

O the South Wind and the Sun!
How each loved the other one—
Full of fancy—full of folly—
Full of jollity and fun!
How they romped and ran about,
Like two boys when school is out,
With glowing face and lisping lip,
Low laugh, and lifted shout!

Only in a tone lower than the average and not rising to extreme high notes can these words be properly rendered:

MACBETH

SHAKESPEARE

Wherefore was that cry?
Seyton. The queen, my lord, is dead.
Macbeth. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,

Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

IV. MELODY

The fine flower of a sensitive appreciation of Pitch and its changes is found in Melody. Melody is speech made beautiful through a just and discriminating use of the niceties of Pitch. There are no known limits to its possibilities: in its power to impress it can be made sweeter than the bird's song and more powerful than the mountain storm. Flowing from abiding sense and conjoined with a balanced sensibility, it gives to words and their meaning all the full diapason of power long recognized as the speaker's possession. Inflection, broad or but merely shaded, modulation extended or narrowed, level and key rightly attuned—each in its turn offers unsounded depths of fineness of meaning, and all combined give to speech its sovereignty of wizardry and seeming magic.

The speaker who can master a pleasing and compelling Melody can go far in directing the lives and activities of his fellow-men.

Make a study of Melody in the following selections:

THE BANKS O' DOON

ROBERT BURNS

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fair!
How can ye chant, ye little birds,
An' I sae fu' o' care!

Thou'll break my heart, thou bonnie bird
That sings upon the bough;
Thou minds me o' the happy days
When my fause luve was true.

Thou'll break my heart, thou bonnie bird
That sings beside thy mate;
For sae I sat, an' sae I sang,
An' wist na o' my fate.

Aft ha'e I rov'd by bonnie Doon
To see the woodbine twine,
An' ilka bird sang o' its luve;
An' sae did I o' mine.

Wi' lightsome heart I pu'd a rose,
Frae aff its thorny tree;
An' my fause lover staw my rose,
But left the thorn wi' me.

FROM "LOST ARTS"

WENDELL PHILLIPS

I have told you these facts to show you that we have not invented everything—that we do not monopolize the encyclopedia. The past had knowledge. But it was the knowledge of the classes, not of the masses. "The beauty that was Greece and the grandeur that was Rome" were exclusive, the possession of the few. The science of Egypt was amazing; but it meant privilege—the privilege of the king and the priest. It separated royalty and priesthood from the people, and was the engine of oppression. When Cambyses came down from Persia and thundered across Egypt, treading out royalty and priesthood, he trampled out at the same time civilization itself.

The distinctive glory of the nineteenth century is that it distributes knowledge; that it recognizes the divine will, which is that every man has a right to know whatever may be serviceable to himself or to his fellows; that it makes the church, the school-house, and the town hall its symbols, and humanity its care.

PITCH

THE WORLD IS TOO MUCH WITH US

WORDSWORTH

The world is too much with us; late and soon,
  Getting and spending, we lay waste our powers:
  Little we see in nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
  The winds that will be howling at all hours,
  And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
  A Pagan, suckled in a creed outworn;
So might I, standing on this pleasant lea,
  Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea,
  Or hear old Triton blow his wreathèd horn.

MILTON

WORDSWORTH

Milton! thou shouldst be living at this hour;
  England hath need of thee: she is a fen
  Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
  Of inward happiness. We are selfish men:
  Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart;
  Thou hadst a voice whose sound was like the sea;
  Pure as the naked heavens, majestic, free;
    So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
    The lowliest duties on itself did lay.

XI

FINDING THE MEANING

With body and voice made responsive to meaning, the next step toward the speaker's revelation of his intent and will is a study of how to use words in speech. This might properly open up the whole field of rhetoric, composition, and style, for there are few men but need much and deep study of the ways of words in speech. But this book has been devised for people who during several years have had much conscious attention directed to the use of words, and little or none to vocal expression and bodily action. Hence only those phases of the mastery of words will be touched on which most nearly relate in speaking and reading to the use of the voice and body.

THE COMMUNICATIVE MOOD

Speaking Helped by Earnestness.—If every man were a clear thinker and had complete mastery of the voice in all its shades and nuances and under all circumstances, there would be little need for the study of speech, either reading or speaking; everybody would then speak or read effectively. Actual experience shows, however, that the majority of people can speak well only under rare conditions, and some not at all; while the person who can read well, especially with paper or book in hand, is indeed rare. The best of speaking always is

found when the speaker is driven by an inescapable urge to speak forth, *when he feels that he has something that must be said, and insists that he shall be heard.* Under such circumstances, assuming that the urge is real and impelling, most men can make themselves partly understood and with some degree of effect. Few can get this effect to a maximum, but all do better when they feel that they must speak and must be heard.

Accordingly, in the problem of finding the meaning, the first consideration is *either to speak on occasions when the compulsion is strong or else to strengthen the compulsion.* This means that either the speaker must bide his time till the spirit calls and the occasion arises or, failing a specific call and a ready-to-hand occasion, must rouse the spirit and get the occasion ready. That is, he must confine his efforts to occasions when he is deeply moved to speak, or else he must so prepare himself for his speaking that he is as strongly moved; by his preparation he makes the occasion ripe for raising his voice and presenting his ideas.

I. PREPARATION FOR SPEAKING[1]

Clear Thinking Essential.—It is a commonplace that the best way to prepare for effective speech is to be able to think clearly and definitely while in the act of speaking. The problem is to know just when one really is thinking clearly and definitely. Thinking that oftentimes seems perfectly clear to the speaker means little or nothing when uttered aloud in words to the hearer. It is by no means a one-sided venture; the speaker speaks, and what he has to say is the *casus loquendi;* but the hearer also hears, and unless he is addressed on his proper terms, from the passage of words he gets

[1] For a discussion of several types of Outline see the close of chap. iii.

nothing. Therefore clearness of thinking must be interpreted, at least in part, in terms of clearness of apprehension on the part of the audience. In practice it becomes apparent that for full effectiveness the urge to speak is not enough; it must lead one to speak on the right subject, in the right manner, before the right audience, and under the right conditions. To ascertain how best to find the meaning that will fit actual speaking conditions requires consideration of all these matters.

A Speaker Must Be Able to State His Purpose in Words.—First in importance for clear thinking is the realization of just what it is the speaker wants from his audience. Much, if not most, of the aimless, heartless, brainless, footless speaking heard here, there, and everywhere from the public platform can be charged up to a failure on the part of the speaker to discover beforehand just what it is he wants his audience to do. The communicative urge can hardly be present in profitable measure for all concerned if the speaker belongs to that hopeless company who speak because they "have to say something"; for the best results always come from those who "have something to say." To be genuinely effective, the speaker should be able to make this purpose articulate, at least to himself; to say it clearly and pointedly *in words.* Many a man arises to speak, feeling the urge, but hazy as to just what it is. Hardly any one thing more conduces to clear thinking and speaking than the speaker's ability to state in precise words just what he hopes to get from the particular audience he is communicating with. In fact, no thinking is really clear that cannot be stated clearly in words.

Step 1. State the Purpose.—So, first of all, let the speaker bring himself to the point of declaring in words what it is he desires. He will want the audience to vote, catch his point of view, change their opinion, get enlightenment as to facts, give, appreciate, go, or do.

Whatever it may be, let him be ready to state it to himself in precise language.

The Audience and the Speaker's Purpose.—This purpose when found must next be connected with the audience in question. Purposes do not exist in vacuums nor are they sent out upon the air without a specific destination to give them direction. A purpose is aimed at people, who have an acting nature and who are never twice quite alike. To connect a purpose with an acting nature is the same as making a demand. If I want you to do something, and if I take steps to induce you to do it, I am in the position of asking that you, or, more vitally yet, of *demanding* that you do it. It is this element of *demand* that must next be in the thought of the speaker if he is to be effective.

Step 2. Phrase a Demand.—The speaker must state his purpose specifically in the form of a Demand. Not always expressed in so many words, it must always, at least, be in the background; though the more articulately it is put verbally the more clear will the thinking be. Such demands will take verbal forms like these: Give your money to this cause; Vote to further this movement; Array yourselves against this enterprise; Understand this principle clearly; Appreciate what this man's life has meant to us; Enjoy this strange, or interesting, story.

The Demand as the Embodiment of a Principle.—This Demand, once made clear and articulate, always involves and implies a general statement, which in common terms we call a proposition. Seldom is it sufficient to come before an audience and say, "I demand that you give me your financial or moral support." There must be words, and many of them. Words are carriers of ideas; ideas find form in speech in sentences; sentences are always propositions; and propositions are worth nothing for speech unless they are considered true by the hearers, unless they are to them facts. Every

speech, no matter what its length, if it is on one subject and so in reality one speech and not several, can be reduced to one proposition. This one proposition will contain what the auditors look upon as a truth; and it will also have bound up in it all the other truths—facts—of which the speech is made. Moreover, it is itself always bound up in the Demand and the speaker's Purpose. To find this is the third step in the process of using words to clarify thought for speaking.

Step 3. Put the Demand into Declarative Form; Make a Proposition.—This device is well known in debate, but it applies to all kinds of composition. Unity is otherwise impossible; it is the verbal guide that keeps the thinker thinking on one line only, keeping him out of by and forbidden paths and directing him straight to his desired goal. Its forms are as multifarious as the full range of ideas and facts. It is always declarative in form, involving a full sentence, and it summarizes the situation as between the speaker, his audience, and the facts he intends to use. In form it will resemble such as these: The state of morals in this town needs your vote for our candidate; Without your subscriptions to this cause you and the community will suffer; The best interests of nations demand your support of this cause; It pays to get your work done on time; We need a reform of business ethics; This man has been a guiding star to the youth of all ages; The affair I am about to relate is one of absorbing humor.

Amplifying the Proposition or Main Theme.—With the main point or Proposition chosen, thinking is provided with a measure for straightness of direction; no need to go wool-gathering and wandering if this measure is clearly in mind. The more clearly it is enunciated in words and the more vividly it is held in mind the more vigorously can one think of what one is saying at the time of utterance. The need, then, that next relieves the

communicating mind of effort and strain is the proper and effective Outline. The more certainly the speaker can see ahead to what is coming next the more communicative he will feel, and the better he will be able to use well what bodily and vocal powers he possesses. The man who is fumbling for the next idea or fearing that he may not have one is not likely to be in that easy frame of mind so very necessary to vigorous and sensitive speaking.

Step 4. Write an Outline.—There are various forms of Outline; most common are these: the brief, topic words used as suggestions, and catch phrases. But the best is always a set of full declarative sentences. A flat declaration is a much surer mark to aim at than phrases and words that do not tell precisely for what they stand. To insure straight thinking and to get the maximum of relief from embarrassment and fumbling, phrase the Outline clearly in full declarative sentences. Some such form as this would be helpful for a short talk. The Proposition is: Only knowledge of facts will allay the present unrest.

The world is full of unrest. This unrest can be allayed only by keeping all sources of information free and open. To keep this unrest from becoming explosive care must be taken that the sources of public information are not poisoned. Hence there is a great moral obligation resting upon our press to give the news uncolored by partizan bias. Far-seeing men will beware of taking partizan press reports without careful inspection.

Step 5. Wording the Speech.—When the Outline is properly made, the communicator is ready to fill it out in words and so produce his speech. One certain way of displaying a genuinely communicative disposition is to make sure to take constant thought of the moods, feelings, experiences, beliefs, and prejudices of the audience. Do not talk in a vacuum. If you are to influence

your hearers in any way, you must take them as they are, not as you would like them to be or as you think they ought to be. So thus the Outline is to be expanded with the hearer always in mind. Not without keeping the audience in view can successful communication be carried on; speaking as to a blank wall is never successful. It is not communication. Accordingly, the speaker, by preparing himself to defend each of his Outline statements in the way best suited to his particular audience, keeps himself properly attuned and so insures his best progress toward his intended goal. Only thus can he speak with an easy mind, working along a safe path. This is a problem in human nature and rhetoric combined. Specific rules are not given here; good sense is after all, a pretty fair ultimate guide.

Amplify the Outline into Coherent Discourse.—The Main Proposition furnishes the goal; the Outline shows how to reach it; the discourse itself now follows and is the actual advance upon the goal. By knowing well what you have to say on each topic, thinking can be kept free and clear. With thinking made comfortable and clear, sentences can be framed easily and with accuracy. As the sentence is the unit of language, the phrasing of it is doubly important. If sentence meaning and wording have been thought out ahead of time, then speaking can be free, natural, and vital; whereas if the speaker has a steady fight on his hands to catch the next idea and is in constant fear lest he have no ideas at all, or only those that will not do, he must stumble in his choice of words, halt, mumble, grow faint of voice and ineffective of manner. A clear comprehension of what ought to come next to influence the hearer most mightily, and of the words that will best say it, is just so much gain for ease of body, clearness of thinking, and efficacy of voice.

Toward this end any exercise that adds to one's

ability to frame solid sentences, choose words with precision, order them into the right places, and give them their full freight of connotative meanings, increases one's ability to get the proper attitude toward the audience and to get the maximum out of body and voice.

II. METHODS OF PREPARING THE SPEECH

Different circumstances call for different kinds of preparation for speaking, and these different kinds of preparation provide, in turn, different kinds of speaking. They can be summed as three: (1) Impromptu, (2) Extempore, and (3) Memorized.

(*1*) *Impromptu Speaking.*—This is the speech that comes, seemingly, without deliberate preparation. It can be divided into two branches: (*a*) the speech that has in reality been hidden in the "back of the mind" of the speaker and is, after all, a well-digested and discriminating effort, and (*b*) the prattlings of a man who merely talks right on even though he has nothing to say and says it voluminously and recklessly. This latter is common enough and is never well received. It can always be detected for what it is, and is so far from effective communication that audiences are rarely influenced by it, except to ennui or disgust. Nimble-witted people like to try it, but such have little to do in moving or enlightening men.

Impromptu Speaking for Experts Only.—Yet there is a true place for real Impromptu speaking. For the mind is so constituted that it can carry, without one's being articulately aware of its existence, a logically arranged and properly organized train of thought. A mind well stocked with information and impressions can always profit by any sudden emergency that compels it to take stock of its possessions. Hastily demanded inventories of this kind often give us some of our brightest

ideas and our most securely reasoned conclusions. Call a man to his feet to discourse on something about which he has thought long and hard, or to sum up impressions from experiences that have been numerous and intense, and he will frequently produce a better composition than he would grind out in the seclusion and security of his study. There is a fine crystallizing influence wielded by an audience upon men of wide reading, experience, and feeling, when speaking out of their actual experience, provided they are used to audiences and can do their thinking freed from the embarrassments of stage fright and inexperience in speaking.

In this sense it is that Impromptu speaking has a place. Any expert can stand on his feet and tell interesting and impressive things about his field if his body and voice will let his words out. A mining engineer ought to be able to say interesting things on mining engineering any time and under any circumstances. A traveler can tell of his travels, a scholar of his researches, an athlete of his contests, a housewife of her trials and victories. If such an expert is skilled as a speaker he can even be coherent and unified, and can give a nice emphasis, both to his whole composition and to his individual sentences. If he has never made a speech, however, and is frightened on his feet before a crowd, he will be but little more effective, if any, than any other man who may have got his knowledge from the newspapers. But every man of trained mind—teacher, lawyer, preacher, engineer, specialist—ought to be able to say many things impromptu and say them well—always providing he has the wit to keep to his field of surest knowledge. In fine, whatever is thoroughly familiar to a man skilled in speaking and inured to facing audiences, with body and voice opening the way for words and meaning, can be the subject of Impromptu speeches of genuine worth and effectiveness.

(2) *Extempore Speaking.*—The ideal type of speaking is the Extempore. It implies entire adequacy of preparation coupled with that freedom of choice of words that is vital to the best communicative rapport, to the give and take that lies behind all speaking and conversing. The Impromptu speaker to succeed must be an expert, expert in his subject-matter and expert in arranging it and giving it the right kind of vocal utterance. The Extempore speaker can make plans against any possible contingency, and so keep a fine adjustment between thinking and voice; whereas the Impromptu speaker is always in danger of being too busy with his meaning to have any energy left for vocal accuracy. This is the reason the Impromptu speaker must be an expert; otherwise he fails either to do active, concentrated, and orderly thinking or else he falls back to poor vocal habits in his abstraction with his theme. Only the best of automatic habits, both in his thinking and in his vocal manipulations, can be trusted upon the impromptu occasion.

The Extempore Manner Demands Full Preparation.—The Extempore, however, has come to imply that style of speaking which, while adequately prepared, yet leaves the speaker free to make any change necessary by the occasion. Your true Extempore speaker has his Purpose clearly in mind, knows just what it is he demands of his audience, can state his case in one Proposition, and has prepared a careful Outline to fit the needs of his Purpose and his audience. Some of his sentences he even has framed in precise, accurate, compact form. But at all times he is ready to look his audience in the eye, catch the full power of communicative rapport, and make whatever additions, subtractions, or emendations his good sense, from what he sees and hears of his audience, tells him must be made. Thus he is able to adhere to the two vital needs of effective

speaking—adequate preparation and the spirit of true communication.

All Can Become Experts.—From this it can readily be seen that true Extempore speaking can be had by any person of intelligence and will power. Impromptu is for the expert only who happens to find himself in a fortunate emergency; Extempore is for any person who knows how to prepare and has the will power to carry through his desires. But any person can make himself the expert by adequate study:—first know your Purpose, phrase it articulately into a Demand and a Proposition, then amplify it into a proper Outline, and be ready to clothe it with well-chosen and well-worded sentences. The subject may be one the speaker has never seen before; but reading, meditation, writing, and speaking will all combine to make him expert enough in that particular subject so that he can reproduce the effect of any other expert giving a true and interesting Impromptu. Thus prepared, a man can do his vital thinking while he speaks and his vital speaking while he thinks. This is the ideal always to be sought for.

The Best Speakers Are True Extemporizers.—Be it known that all the best speakers in the history of oratory have been true extemporizers; men who have so thoroughly mastered their subjects that they have known precisely what they were going to say, yet who were ready to react to whatever messages the audience sent to them as they faced one another; men who were skilled enough in speaking so that their voices behaved well automatically, without the necessity of making voice behavior the matter of primary attention. Also let it be known that the speeches we read in the histories and text-books are hardly ever the precise speeches delivered; orators always reserve the right to "amend the records." They prepare their speeches minutely and with great care, often writing them out word for word, till on their

chosen subject they become experts; then they rehearse one way and another with an imaginary audience; finally they face their audience and, studying the moods and tenses they see revealed before them, they keep as much of the speech as they find profitable and change to whatever they find necessary. The next day the speech appears in the papers, and what appears is either the original written form, from which the speaker may have departed very widely in the presence of his audience, or else it is a revision of the written form to make it conform with what the speaker actually said or with what he would say if he had to do it over again. Probably the latter is what really appears most of the time. In any event, though, what appears looks like a speech that must have been written with care and may have been conned word for word, but still was rendered in the true extempore manner, and so had all that is best in speaking—a mind prepared for what it is to say responding to the communicative urge, choosing words that best carry the meaning, using a voice that makes words and meaning clear, and presenting a body that gives voice, words, and meaning their fullest effect, so keeping up a full measure of communicative rapport with the audience.

Here we have the safest solution of the problem of adjusting thought with voice; obtain an automatic mastery of the various activities of the body and voice, express the meaning in language suitable to the audience and your own purpose, and so give them your mastered "truth carried alive to the human heart."

(*3*) *The Memorized Speech.*—If Impromptu speaking is dangerous for the man who is unprepared, the Memorized speech is dangerous to the man prepared well. For it is quite possible to use the Memorized speech in such a way that it is zero in communicativeness. In fact, it rather seems as if the great majority of speeches

which are committed word for word are remote from the audience, strained, unnatural, even affected. It takes an artist to deliver a Memorized speech well; the tendency always is to quit thinking while thus reciting and so to break up the fine adjustment between thinking, voice, and body necessary for vital speaking. Thought *and* word, voice *and* body—this must always be the standard.

Memorized Speaking Often Declamatory.—Adjustment during a "committed" speech is not easy; only under perfectly working automatic thinking and automatic voice control can the best results be obtained. With most speakers this means that the crux of the problem is in getting the voice and body control. Most people, if they exercise their wills and work hard enough, can perfect their recall of words and so insure themselves against lapses of memory. But when it comes to using the voice with sense and delicacy they fail; their memory is automatic enough, but not so their vocal skill. They almost always speak affectedly, unnaturally, without "putting their hearts into it." Or, in other words, they have not a sensible and sensitive control of Quality, Force, Time, and Pitch. They go up where they should go down, they drawl where they should speed up, shout where they should be gentle, and sound weak or blustery where they should be strong or unmoved. Worst of all, they act and look unnatural, stiff, or awkward. Their postures and movements and gestures show lack of co-ordination with their thinking. The result is that the audience does not feel that they have been a party to a sincere communication. They feel that they have attended a show, not listened to a speech.

In other words, the Memorized speech easily becomes mere *declamation*, and declamation is always three parts exhibition and one part communication. About as many people can deliver a Memorized speech well as can read

well with a book in the hand, and that is very few indeed. They sound wooden, far off, abstracted, from another world, and the people rarely hear them gladly.

Memorized Speeches Chiefly for Display Occasions.—As a consequence the Memorized speech is mostly for show occasions. Its commonest use is for prize contests; and prize contests are almost altogether exhibition. That is their peculiar weakness; the given speaker feels no communicative urge toward that given audience. He is merely going through his paces, showing what he can do, and asking them to pass judgment on his style. A considerably better use of the Memorized speech is in occasional addresses: Fourth of July, unveiling a statue, an inauguration, a eulogy. Here the committed speech is not so out of place; in such speaking, accurate choice of words plays an important part; and memorizing the speech verbatim insures adherence to chosen words much more than the Extempore style. Here the exhibitory element is still strong, though the communicative element is and must be present. Many preachers memorize word for word, but are under the constant danger of overdoing the display aspect of speaking and underdoing the communicative.

Memorizing Is an Aid to Accuracy.—Most profitable of all kinds of memorizing is the occasion when accuracy is the speaker's first need, and yet where he feels that he ought not to read from a manuscript or a book. Many reports must be verbally accurate. A statement of principles, especially when great issues are at stake or opponents are alertly watching, can often be given out best with words carefully chosen and carefully committed to memory. In fact, any occasion that calls for accuracy makes profitable the memorizing of crucial sentences. Climaxes, beginnings, endings, as a general rule, can with profit be committed to memory; all providing the speaker can deliver them so that they sound

like the rest of the speech, so that they keep the communicative tone. Even the most Impromptu of speeches, not to mention Extempore, can profitably from time to time inject an occasional committed passage. In fact, men who speak much and often find themselves repeating choice *mots* and epigrams from former speeches; locutions, narratives, quips that have worked before and which readily and fittingly come to hand in the heat of shaping the new speech.

Place of Memorized Speech.—Thus the Memorized speech has its place, but must be used with caution. It is serviceable only for those who are skilled enough in the mastery of the voice so that they can take on a good communicative manner even when the communicative spirit is not strong upon them. They must be artists enough to be able to study out what will be good communication when they face their audience; then they must make this manner automatic while they commit their words. Thus it can be said that the Memorized speech is best adapted to occasions the setting and tone of which are thoroughly predictable; they are serviceable only when the speaker can look ahead and know what his audience will be like, how they will react, and how he can best influence them. And such occasions are, as has been said, the contest, the memorial occasion, the church service, and the situations where accurate phrasing is a supreme virtue.

CENTERING

Voice and Body Coördination Depend upon Concentration.—It is now obvious that the secret of success in speaking is in getting the right degree of coördination between thought, words, voice, and bodily activity; the fundamental requirement is a controlled body and voice and a smoothly working mind. The best co-

ordination is to be had from a mind that knows what it is going to say, that can face an audience and keep its communicative mood, and that can rely upon a trained voice and body to do automatically what is expected of it. The problem, however, is always at the crux during *the precise moment of utterance* by the voice of what is on the mind. Hence the use of sentences, phrases, and words is always the matter of deepest agitation at any given moment. What the mind is most busy with is the sentence; *choice of sentences, except in Memorized speaking, never becomes automatic; it is an act of will, something new, and very largely unexpected in its precise form.* Therefore it needs most of the speaker's attention, his best efforts.

Thus the best speaking comes from a mind that is very painstakingly giving heed to the form of the sentence it is uttering, with minor agony over the phrases and words. This is what is called *"centering";* the thought, to motivate the voice properly, must be focused on the *idea of the sentence.* Everything else must be secondary. In Impromptu and Extempore speaking this is relatively easy, because it is then a matter of life and death to the success of the speech; Centering is what will give the speaker his most intense struggle. Whereas in Memorized speaking the unskilful one will go wool-gathering and so fail to know what he is talking about. In all cases, *center.* Then if you have a trained body and a voice that knows how to behave well automatically, you will talk sense and will talk it sensitively; you will communicate meanings effectively.

III. FINDING THE MEANING FOR READING

Finding the meaning for Reading, Interpretation, Impersonation is distinctly a different process from that for Speaking. It is not a problem, like that, in produc-

tion, but in *re*production. Necessarily it involves different processes, or at least different emphases. The two prime requirements are (1) Getting the Perspective and (2) Getting the Details.[1]

(1) *Getting the Perspective.*—It is a commonplace that the more one knows about a given composition the better one can read it. Before any valid attempt to interpret must come understanding of the meaning. It is the old doctrine that impression comes before expression, and very valid. And there are many ways of adding to the impression. Whatever serves to enrich the content of one's thought adds to one's foundation for expression, *though of itself it is not enough to insure effective reading.*

First, many minds, especially of the inquisitive sort —the better sort—are helped toward expressiveness by a thorough knowledge of the author or of a story or a poem. By thus acquiring a familiarity with him or his works they are made to feel themselves a part of it; so that reading his works becomes more of a personal matter and so richer in meaning. Whoever has been to Cambridge and stood in the study of Longfellow feels a closer kinship with him and can better understand his gentle and platitudinous poetry. A person who owns an autograph copy of Stevenson very likely feels an intimate touch in reading his "Requiem." A man who has written a thesis on Shakespeare or acted in some of his plays will put more "soul" into his rendering of the great poet's lines.

A Knowledge of Setting Is Helpful.—A knowledge of the conditions under which a given poem was written adds to this sense of ownership and intimacy. We have all been made to feel a deeper sympathy for both Bryant and the "Waterfowl" from reading that an impecunious

[1] Adapted from *Principles of Expressive Reading*, O. M. Norlie, Boston, 1908.

youth had time and spirit to sentimentalize when hungry and while facing an uncertain future. The fact that "Crossing the Bar" is reputed to be the last poem Tennyson wrote adds a sentimentality that inevitably enriches our reading of the poem. The chronic illness of Mrs. Browning adds a piquancy to her appeal for working-children and glorifies her love sonnets to her husband. The fact that Kipling lived years in India puts us immediately in rapport with "Gunga Din" and "Mandalay," and the knowledge that Bobbie Burns developed a new flame almost every week helps us to get the right flavor to "My Love Is Like a Red, Red Rose."

Knowledge of Setting Is an Aid.—Then added enrichment is given by any knowledge of the general setting of a story or a poetic narrative. It is a pretty dull boy who will not discover his interest improved in "How We Brought the Good News from Ghent to Aix" if he can be induced to look up the two towns on the map; if he is given to understand the part the "Low Countries" have played in the recent war and in wars covering many centuries; if he knows the number of miles the gallant horse covered; if he knows something of the struggles of the people of those parts to gain their independence. Or what American lad could fail to improve his reading of "Sheridan's Ride" if he had looked up the facts concerning it; the crisis, the issues involved, the forces participating? Much better rendering of the speeches of other days invariably ensues upon an appreciation of the excitement of the time that brought them forth. In fact, such speeches can hardly be delivered with any effect whatever in the absence of a keen knowledge of the questions that produced them.

Without this preliminary expansion of the perspective and enrichment of the meaning the various forms of

reading can hardly be brought to the maximum of expressiveness and to fullness of meaning.

(2) *Getting the Details.*—The need for grasping the meaning of all details of a composition for reading is easily obvious; no reading can carry meaning safely if the reader does not know what he is reading. The composition as a whole must be understood, the relation of stanza to stanza, paragraph to paragraph, sentence to sentence, phrase to phrase, and word to word. The spirit and significance of the whole should first be grasped; then the meaning of the various parts. The progress of the story or argument or lyric outpouring should be had clearly and kept firmly in mind; the meaning of all sentences should be apprehended; strange locutions should be made familiar; new and unfamiliar words looked up in the dictionary; and all allusions and quotations appreciated in full. Without this preliminary clarifying of the details there can be no assurance of intelligent and impressive reading.

IV. SPECIAL METHODS

There are many ways of improving one's grasp of details. Two methods in particular are of proved value: (A) Paraphrasing, and (B) Tone-copying. Paraphrasing is of greatest use in getting at the plain sense of sentences; Tone-copying helps best in revealing the speaker's total attitude through the voice.

(A) PARAPHRASING

Paraphrasing Enriches Meaning.—A valuable help in getting at the thought of the printed page is a method known as Paraphrasing. It is based on this idea: if you feel that you do not fully grasp the content or the purport of a bit of literature, paraphrase it, state it in

other words, utter it in different language, amplify it, illuminate it with other and fuller images. This device is especially helpful to those whose voices are capable and responsive, but whose minds are slow to seize on the fullness of meaning involved in the words their eye reads. As a matter of fact, most of us are incompetent in getting enough out of what we find on the printed page. We get *a* meaning, but we do not get *fullness* of meaning. Paraphrasing helps get somewhat near the fullness the writer felt when he wrote. By saying the thing in different words we put ourselves to the test of deciding, first, whether we have caught *any* meaning, and, secondly, whether we have found meaning *enough*.

Paraphrasing Adds to Logical Content.—Especially is paraphrasing helpful in digging out the hidden *logical content* of the writer's thought. What paraphrasing specifically does is to enrich the store of imagery with which the mind can work. Psychologically, all the mind can possibly work with is its store of sensations, images, ideas, and feelings. Paraphrasing adds greatly to all four of these, particularly to images and feelings. Obviously, then, a successful restating of the thought gives one a better equipment with which to transmit meanings; so that to a reader or speaker whose voice reacts accurately and sympathetically paraphrasing is an unquestioned blessing. But where the voice is not trained there is little hope of help until the vocal training is applied.[1]

EXAMPLE OF PARAPHRASING

If, drunk with sight of power (and it takes high moral strength to resist the corroding force of ambition and lust for dominance; few there are who escape it, even though it be one of the most

[1] For a full and detailed explanation of the method of paraphrasing see *Principles of Vocal Expression*, Chamberlain & Clark, Chicago, 1904.

despicable of social sins), we loose wild tongues (revealing an unrestrained spirit, yielding to a fleeting impulse, uttering those things that are best unsaid and which leave us crippled and weak) that have not Thee in awe (Thee, the great Maker and Giver of all, the One all-powerful, the great Master of pygmy man, who owes to Thee his very being and his hope of happiness),—Such boastings as the Gentiles use (those stubborn and unredeemed peoples who have sat so long in outer darkness and who out of their very ignorance make their loudest threats and their vainest boasts) Or lesser breeds without the law (people too dull even to be accounted civilized, seemingly doomed to everlasting barbarism and base savagery)—Lord God of Hosts (still we cry to Thee and lean on Thee for strength and trust to Thee for salvation from our many sins), be with us yet (even though we have often failed Thee and have imitated these lost ones), Lest we forget (like they, even though we have had the better leading and have seen the brighter light), lest we forget (with full hearts we pray this, that we be saved from our besetting sin of forgetfulness, knowing that if we can but remember Thee, so will we find mercy and redemption for our sinful ways)!

(B) TONE-COPYING

Tone-copying Brings Out Personal Intent.—Another helpful device for extracting thought from the printed page is that called "Tone Drills." [1] It is especially valuable in clarifying the mind as to the Personal Intent that must be put into what is read. The idea is as follows, and is very serviceable: In our daily talk and conversation we have come to standardize certain "tones," which are recognized the world over as having certain significance. For example, you can without fail detect anger or fear or hatred in the voice of a man whom you cannot see and whose words you do not specifically distinguish. The voice tells the story by the characteristic "tone" of the emotion expressed. Of these "tones" there are a great many; the author of this system has classified two hundred that he declares are distinctly ascertainable and distinguishable.[2] These "tones" are common to the

[1] A. E. Phillips, *Natural Drills in Expression.* Chicago, 1909.
[2] Ibid

human race, and are not affected greatly by different languages. They are a necessary part of the human mind; we all use them in one way or another.

Tone-copying Clarifies Unusual Sentiments and Verbiage.—But when we read words written by another person we are most of the time not stimulated to use the right tone in the right place; most of the time we are too "toneless," failing to get enough personal feeling into what we read. Particularly is this the case when we are dealing with phraseology that is a bit strange; classical literature, for example. By reading over a troublesome passage and arriving at a tentative judgment as to what tone ought to be used, one can get an approach to what it ought to sound like. Then a commonplace utterance that employs this same tone can be devised; and by noting how this is achieved, one can transfer the familiar tone to the obscure passage and so strike a true form of expression.

This system can be used to improve the *general attitude* of the speaker, but is of less help in bringing out *logical distinctions.*

Tone-copying Overcomes Dullness.—It is of particular help in getting students out of the habits they learned at about the fourth grade. Seemingly the great majority of high-school and college students—not to mention adults—suffer from the early training they got in the schools. In the reading exercise the teacher has been perfectly content if no words were left out or mispronounced. Little attention seems to have been paid to meaning. And this all happens when the embryo reader is in his most plastic days. "O-see-the-cat" is passed as very good because every word is pronounced and without stumbling. Whereas what the child should say can be expressed on paper best as "O see the *cat.*" In this way a bad habit is formed which almost invariably asserts itself any time in

after-life that this child, grown up, reads with a book in hand.

ASSIGNMENTS

1. Prepare speeches on the following propositions:
   (a) The world needs men who can think straight.
   (b) Freedom of speech is imperative for democratic government.
   (c) The golden rule is still in effect.
   (d) That man is the best citizen who can look both forward and backward.
   (e) Intelligence is the ability to read the future.
   (f) This state (or city) needs more progressive public servants.
   (g) Ideals are man's choicest possessions.
   (h) "For lack of vision the people perish."
   (i) "The truth shall make you free."
   (j) "Worth makes the man."

   In each case make a report stating
   (1) the Purpose
   (2) an accurate wording of the Demand
   (3) the Proposition (already provided in this case)
   (4) an outline of coherently connected full sentences
   (5) the type of audience to be addressed and the motives that rule them.

2. Master the Perspective of the following selections:
   (a) "Recessional."—KIPLING.
   (b) "Requiem."—STEVENSON.
   (c) "William Tell Among the Mountains."—KNOWLES.
   (d) "Break, Break, Break."—TENNYSON.
   (e) "Chapman's Homer."—KEATS.
   (f) On His Blindness.—MILTON.
   (g) Cross of Gold Sp ech.—BRYAN.
   (h) War Message.—WILSON.
   (i) The Home of the People.—GRADY.
   (j) Cooper Union Speech.—LINCOLN.
   (k) "O Captain, My Captain."—WHITMAN.

3. Master the Details in the following selections:
   (a) Psalm xxiv.
   (b) "A Piece of Chalk."—HUXLEY.
   (c) "Lochinvar."—SCOTT.

(d) Hamlet's Advice to the Players.—SHAKESPEARE.
(e) On His Blindness.—MILTON.
(f) "Como."—MILLER.
(g) "Jim Bludsoe."—HAY.

4. Paraphrase the following, amplifying and expanding, to get a better conception of the meaning of the words:

(a) Hail to thee, blythe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart.
In profuse strains of unpremeditated art.—SHELLEY, "The Skylark."

(b) I call upon the bishops to interpose the unsullied sanctity of their lawn; upon the learned judges, to interpose the purity of their ermine, to save us from this pollution.—(Lord Chatham protesting against the use of Indians in warfare against the Colonists.)

(c) Ask, is Love divine?
Voices all are, ay.
Question for the sign,
Would we through our years
Love forgo,
Quit of scars and tears?
Ah, but no, no, no.—GEORGE MEREDITH, *On the theme that the evidence for the divinity of love lies in our willingness to accept pain and suffering in order to have it.*

(d) The lunatic, the lover, and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

(e) We Americans very rarely stop to take a look at the whole matter of popular government. We wrestle with functions instead of causes. As a nation we have never been more than merely superficial in our theories of political science. Any sensible lawyer is considered competent to

draft a plan of government for a city. Honesty qualifies a business man to go to a state convention.—(Amplification of this by specific instances will greatly enrich the meaning in reading it for the edification of the listeners.)

5. In the following quoted passages copy the general tone suitable to the passages unquoted:

(a) Whatever happens, I shall do my best.

"It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul."

(b) Look! What is that appalling spectacle!

"What is that so black agin the sun?" said Files-on-Parade.
"What's that that whimpers over'ead?" said Files-on-Parade.
"It's Danny's soul that's passing now," the Colour-Sergeant said.

(c) This worthy man needs no great praise; his deeds speak for him. They will be remembered when you and I are wholly forgotten.

"Mr. President, I shall enter on no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and t ere they will remain forever. The bones of her sons, fallen in the great struggle for independence, now lie mingled with the soil of every state from New England to Georgia; and there they will lie forever. And, sir, where American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives in the strength of its manhood and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint, shall succeed in separating it from that Union by which alone its existence is made sure—it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain over the friends who gather round it; and

it will fall at last, if fall it must, amidst the proudest monuments of its own glory, and on the very spot of its origin."—WEBSTER.

(d) To-day we are a free people; only by our own selfishness can we fall. If you would save your country, drive out forever all foes who would ruin it.

"No hostile fleet for many a year has vexed the waters of our coast; nor is any army but our own likely to tread our soil. Not such are our enemies to-day. They do not come, proudly stepping to the drumbeat, their bayonets flashing in the morning sun. But wherever party spirit shall strain the ancient guaranties of freedom; or bigotry and ignorance shall lay their fatal hands on education; or the arrogance of caste shall strike at equal rights; or corruption shall poison the very springs of national life—there, Minuteman of Liberty, are your Lexington Green and Concord Bridge. And as you love your country and your kind, and would have your children rise up and call you blessed, spare not the enemy. Over the hills, out of the earth, down from the clouds, pour in resistless might. Fire from every rock and tree, from door and window, from hearthstone and chamber. Hang upon his flank from morn to sunset, and so, through a land blazing with indignation, hurl the hordes of ignorance and corruption and injustice back—back in utter defeat and ruin."—CURTIS.

(e) Listen to this conceited puppy? Why should he go about trying to roar like a bull or a lion? Why must we endure it?

"Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsa : what should be in that "Cæsar"?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound th m, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em—
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great?"

XII

CARRYING THE MEANING

With the meaning found, the problem of bringing the meaning out comes down to two processes, Drill and Criticism.[1] Drill brings ultimately an adequate measure of competence in all the steps involved in speech—body, voice, and words—and Criticism provides a basis for choice of the multifarious ways in which the factors of speech can be combined. Both are necessary for those not already skilled speakers.

THE LEARNING PROCESS REVIEWED[2]

A brief review will be proper here of the way in which a process is learned. Assuming that the student of speech has learned how the meaning is to be found, now he faces the problem of how to use body, voice, and words to get the meaning successfully carried to his auditors. This is equivalent to learning new ways of speaking.

The emphasis now is on the actual performance, the final *doing* of the speaking or reading. All the study previous to this has been but preliminary.

All Learning Begins with Random Movement.—This is equivalent to saying that all knowledge, all meaning, all discrimination and control begins with the aimless,

[1] After Norlie; work cited.
[2] See chap. i for a fuller discussion.

uncontrolled, total movements characteristic of the actions of the new-born babe. The best source for discovering the steps in learning is the child, as yet untutored in the things it must eventually know. A sure fact to be observed from the new-born child is that it has almost no control over anything; that its movements are aimless and without apparent purpose. It waves its arms, kicks its feet, squirms with its trunk, blinks its eyes, wrinkles its face and scalp, howls, and in general goes off all over at once. It cannot possibly pick up an object; it cannot even direct its eyes straight or in unison, nor can it turn its head to hear. What mind it can be said to have is definable only in terms of the control it gets over these movements; and at first, lacking any distinct control at all, it can properly be said to have only the merest shadow of a mind.

Learning Relies upon Successes.—The prime essential to learning, after the random movements out of which the later selected movements arise, is in getting something wanted or needed. Any movement that brings the child something it needs is quickly selected out of the mass of incoördinated movements. Then this particular one more easily than the rest gets itself repeated. One prime factor makes for this selection, this *determination,* as it is called—*success;* success in getting something wanted, or success in avoiding something not wanted. Whatever makes for increased comfort, or decreased discomfort, gets learned very quickly. The true determinant of learning is always success. Without the ability to secure it and then to recognize it there is no possible learning.

One of the child's first achievements is to learn to follow a bright light; the method by which it accomplishes this, partly because it is paradoxical, illustrates the point. The retina of the new-born baby is keenly sensitive to light, but only on the outer portions. The central part,

the *fovea centralis,* is at first insensate; it receives no impressions at all. So when a bright light strikes the eyes of the child from one side or the other it causes discomfort to the sides of the retina; a mass of random movements begin; eyes, arms, body, neck, feet, and probably voice. In the general twisting and squirming the eyes are brought by accident to the place where the light falls on the unseeing central part of the retina. When this comes about the child gets relief from the pain, and the eyes stay fixed at that point. Ordinarily we say the child is following the light; but in fact the child is getting away from it. After a few such successful attempts it can fixate the light almost at once, and so is at ease. Likewise with an attempt to avoid other pain, a pin sticking, or an uncomfortable position; it starts by wriggling all over and finally finds out how to get the desired result directly.

The Order of Learning.—This same process goes on in all feats of learning. First must be the random movements in great number; then must come an accidental success; then a repetition of the random movements probably diminished in number by the success; then another success, followed by the movements again, lessened in number still more; then success again, and finally diminution of the movements to such an extent that they are ultimately reduced to just those that are necessary to get the act done at once, as desired. This is an act of will, volitional action. The last stage comes when the child can do this particular act while obviously engaged in doing something else—automatic action

In a short formula this learning process can be stated as follows: Random movement, success, movement repeated but less random, more success, gradual elimination of the excess under the stimulus of success, then an act of the will, and finally automatic action, or habit.

The process of learning to speak and to read follows

just this course. It must begin with random, misdirected, aimless, and excess movement, and come finally to controlled and then to automatic action.

The child learns to speak by first cooing, gurgling, and wailing. All of this is entirely random and aimless. Gradually certain of these sounds become connected with certain rewards or penalties, and the useful ones are more readily made than all others, while the dangerous ones drop out of the child's incipient conversation. Later, certain words are shaped in response to successful social benefits gained; definite nuances of slide, tone, force, and rate are added as the child grows in years and wisdom and social adaptability, until, eventually, enough mastery is gained over the voice to satisfy life's needs, so that, finally, in conversation the voice mechanism will work automatically.

Increase of Skill Follows the Course of the Learning Process.—By the precisely same process must facility and skill be increased. Take a boy trying to recite a heroic poem; he himself is not heroic and his own words are never uttered in the heroic manner. What the heroic manner is he does not precisely know. So, what does he do? He does just what every learner must do; he "makes a stagger at it." This is random movement, guided partly by certain scraps of knowledge of what he is aiming at. But in the main it is a case of hit or miss. Of the two the miss is the more likely; then follow more misses, until ultimately comes success, to a large degree accidental; yet with intelligent beings possessed of normal powers it is very largely directed and adapted from previous scraps of experience. Finally the learner eliminates the misses and can do the thing right the first time.

This process goes into the very minutiæ of testing and acquiring new shades of tone and so new ability to carry meanings. Assume that you feel you have not

given just the right shade to your thought and so conclude that the difficulty lies in the range of your slide. You *try* a new one, probably miss it, then *try* another, and so on until by the grace of luck and perseverance you hit it. You realize that you have succeeded, and then keep *trying* until you can get just the right slide when you want to and at the first attempt. Later you repeat it often enough so that the thing comes when you are busy doing something else.

All our deepest habits, many processes called instincts, our most cherished notions, and our most fixed convictions have come about through this process of cut-and-try, hit-or-miss, work-till-you-get-it combination of random activity plus the activities that have already been fixed into habit and knowledge.

I. THE VALUE OF DRILL

Not All Speaking Is "From Within Outward."—There is a popular error as to learning how to speak that ought not to stand unchallenged; it is the almost universally accepted doctrine that all true oral expression must come "from within outward." True to a large extent, yet it is not true altogether. It overlooks one very important consideration—that definite additions can undeniably be made to a student's powers of expression by plain drill on detached exercises, and yet such drill comes from the outside. To accept fully the doctrine of "from within outward" is to imply either an instinct for good speech or to assume that all students come from homes where only effective speaking prevails. Neither of these assumptions is borne out by the facts: early imitation takes the place of instinct, and most children imitate poor models.

The value of drill is incalculable. It replaces impotence with power and loosens tongues that are tied.

A boy who has never used a resonant head tone, or a girl who has never used a chest tone, is inhibited from uttering many and valuable sentiments. One who has only a narrow range of Pitch cannot possibly make clear certain intellectual distinctions; and one who has never prolonged his vowels for emphasis and for showing emotions cannot possibly communicate meanings that involve any hitherto unexpressed emotions. But once let such a one drill himself in Quality, Force, Time, and Pitch enough to meet all occasions, and in careful articulation and pronunciation, and his powers of communication will be immensely enhanced. Meanings heretofore locked in can now get out.

For it is a very common source of weakness and futility in speech that the speaker can give out no more than his bodily and vocal limitations permit. So then it is the wisest course imaginable to remove his limitations and to add to his abilities. Drill, even though laid on from without, is a powerful aid to effective speech. Drill is, in a way, patching; but repair shops are a very necessary adjunct to a high state of civilization.

Drill Applicable to All Phases of Speech.—Drill is vital throughout the whole process of preparing for speaking or reading, from the rehearsal of one's outline to the practice of distinctness and the finest nuances of slide, resonance, and force of the vowels. Thus there is need for Drill in memorizing a speech, an outline, single sentences, or chosen phrases; in acquiring breath control, in opening the throat, purifying the tone, cultivating touch, gaining vocal energy, holding the tone, increasing the range of pitch, or making the more delicate minor shadings and in combining these in rich and fruitful variety for all possible purposes. Then there is also place for Drill in constant practice of the use of words — in pronunciation, enunciation, articulation.

MEMORIZING

Throughout this text up to this point much provision has been made for Drill in the use of the body and in vocal elements; but nothing has been said about Drill for getting words under control. This is in part a matter of memorizing them. A statement of how this is done best is in order here.

Memorizing for Speaking or Reading.—In the first place, memory is a matter of bodily set; we remember better in one posture and position than in another. One of the surest ways of catching one's lost train of thought on the platform is to get out of one's tracks and move around. Memory is a matter of a total muscular disposition; we remember with our arms, legs, trunks, *and* heads. So it is possible to say, then, at the first, that memory can be best fixed by taking thought of the bodily conditions of speaking or reading.

Hence, this argues that it does not pay to try to memorize while sitting inert; a student can get his lessons better by studying standing up, at least part of the time, or by getting out of his chair at frequent intervals and moving about. Men engaged intensely in trying to recall a thought jump from their chairs, pace the floor, and do all kinds of violent things in their determination to apprehend and remember. It is a good plan after one's study of the Perspective and the Details of a speech or reading to do part of the committing to memory on one's feet, moving about; not restlessly like a caged lion or rhythmically like an elephant tied to a stake, but with something of the attitude and posture of a public speaker or reader. If memory is partly dependent upon the public speaker's posture—and it is—then the use of that posture in practice will prove an aid to memory while the speaker is on the floor before the audience.

THE "WHOLE" METHOD

Memorize by the "Whole" Method.—Psychological experiment has demonstrated with conclusiveness that the best way to memorize a passage is to learn it as a *whole.* Though it is tempting always to learn a line or a sentence at a time, yet this violates every psychological principle involved. Memory depends utterly upon chains of association, and if the chain effect in retention and recall is eliminated, the basis of memorizing is undermined. The proper way to remember what goes next after a given stanza or sentence is to practise going right on with that next stanza or sentence. Only in this way can the right chains of association be established. Therefore, in committing anything to memory go through the whole production each time, until the major connections are fixed in mind. Later, with these major divisions safely linked, it is quite possible to take up single parts to advantage. But without using this "whole" method until the continuity of the whole is fixed there can be no assurance of bridging the gaps successfully on the platform before the audience.

Memorize Orally.—Anything that makes the conditions under which memorizing is done similar to the conditions for speaking or reading adds to the effectiveness of the memorizing. Hence the process can profitably be carried on orally as much as possible. If the Perspective has been gained and the Details mastered, a skilled speaker can start at once uttering aloud what he has to say or read. In this way he can combine Drill in memorizing and Drill in using the voice. What is more, he will add another sense organ to his memory machine. All memory is a matter of images; for speaking and reading it is visual, auditory and kinesthetic, or muscular. Memorizing while sitting inert in a chair places most reliance upon visual; this is one reason why so many

learn by seeing the printed page, and why those who cannot do this have trouble with their memorizing. The thing to do is to add all possible sources of imagery. To move about and stand in a speaker's posture adds the kinesthetic; to read aloud adds more kinesthetic and the auditory. When eye, ear, and the muscles of throat, neck, and body in general are combined in the memorizing process the maximum of results can be expected. Especially may the poor visualizers well place greater responsibilities upon the ear and the muscles of the throat and body.

Thus memorizing for speaking is best when done by the "whole" method, orally, and with some degree of general bodily movement.

(1) DRILL IN PRONUNCIATION

After drill in grasping and holding words comes drill on the words themselves. This is a matter of (1) Pronunciation, and (2) Enunciation.

There are two considerations in the study of Pronunciation: (a) accuracy in making the vowels and consonants, and (b) accuracy in applying these sounds to standard usage in given words.

The Vowel Sounds.—Following is a table of the vowel sounds of the English language:

TABLE OF VOWEL SOUNDS[1]

	SIMPLE			DIPHTHONGAL
1	ạ as in all	7	ē as in term	13 ā as in ale=ä+ē
2	ä as in arm å as in ask	8	ĭ as in pin	14 ī as in ice=ä+ē
3	ă as in at	9	o͞o as in ooze o͝o as in look	15 ō as in old=ō+o͞o
4	â as in care	10	ŏ as in ox	16 oi as in oil=ạ+ē
5	ē as in eve	11	ŭ as in up	17 ou as in our=ä+o͞o
6	ĕ as in met	12	û as in urge	18 ū as in use=ĭ+o͞o or y+o͞o

[1] After R. L. Cumnock, *Choice Readings*, p. 16.

The most troublesome of these are those numbered respectively 2, 4, 7, 9, 17, and 18.

The Italian a, numbered 2, is going through a transition in American speech. In British speech it is fixed as a broad sound; the use of *a* as in father being much more common in England than in America. Italian *a* as in *last, past, fast, grass* in this country is hardly heard west of the Hudson. This is neither a defense nor a condemnation of Western speech as against Eastern. Stage conventions and good manners on the platform still demand a liberal broadening of these sounds. Most students will profit by changing in the direction of using a more open Italian *a*, rather than by drilling themselves in the habit of keeping it flat and thin.

Exercise in the Italian a:

Long Italian ä			
ah	heart	lava	almond
arm	haunt	laughter	calf
gape	flaunt	saunter	farther
palm	aunt	draught	harbor

Short Italian à			
fast	ask	basket	advantage
path	grass	casket	surpass
dance	mask	enhance	master
fancy	class	demand	answer

Caret a (numbered 4), marked â, suffers from dialect influences in various parts of the country, particularly the South, where it is given much the same sound as the Italian ä.

Exercise in the Caret â:

fare	air	parent	swear
bear	chair	various	hair
rare	dare	prepare	scare
spare	lair	declare	wear

The Waved e and i (numbered 7) is an excellent test of a speaker's nice sense of discrimination. For the most part in America it is utterly neglected. Possibly it is in the line of ultimate extinction. But it is far from extinct yet, and a sensitive use of it still marks the speaker as one possessed of an ear for fine discrimination in sound. In the British Isles and on the stage it still serves a very definite turn in making delicate and beautiful distinctions. To get the sound, first pronounce the word *Ur*, the ancestral seat of the patriarch Abraham; then pronounce the word *air*, easy enough for the majority of people; then, to get the pronunciation of the word *e͠rr*, with its waved *e*, make a sound just about half-way between *Ur* and *air*. That will be the proper shade for the word *err*. Observe this sound on the lips of Englishmen and trained actors and readers: note that it has a specific function for both clearness and elegance. The waved *i* is the same sound.

Exercise in the Waved e͠ and i͠:

first	nerve	earnest	verse
serve	dirge	thirsty	birth
fir	bird	certain	perch
girl	mirth	servant	circle

The double o sounds (numbered 9), both long and short, marked respectively o͞o and o͝o, are frequently interchanged.

Exercise in the Use of o͞o:

roof	food	smooth	woof
hoof	moon	soon	shoot
root	true	woo	room
boot	rural	ruthless	tool

Exercise in the Use of o͝o:

soot	hook	pull	should
foot	look	bush	could
wood	cook	put	bulwark
nook	stood	full	bullion

The Diphthong ou is very frequently mispronounced in America, and in different sections of the country. The common tendency is to begin it with a short *a* sound instead of striking firmly into the Italian *a* with which it properly begins. Often enough we hear this "saound as it is given daown in aour taown." Used thus it always suggests provincialism.

Long ū (numbered 18) is one of the most troublesome sounds in the language. And its abuse is not at all a matter of provincialism or difference of national usage. It is for the most part mispronounced from ignorance. The best method of correcting errors in pronouncing this sound is to make sure of the dictionary markings of the works that employ it. The sound is made beginning with *y*, consonantal *y;* or possibly it would be more correct to say that it begins with short *i*, as in *it*. The effect is the same in either case.

Exercise in the Long ū:

new	suit	Tuesday	constitution
due	nude	supine	enthusiasm
tune	duty	stupid	institution
duke	tube	numeral	studious

(2) ARTICULATION

The individual consonants give little trouble to normal speakers. To those afflicted with speech defects certain consonants frequently cause great difficulty. Such speakers need a special form of drill, and should take it

at first constantly under the direction of a competent teacher. No exercises for such cases can properly be given here that will suffice without the presence of the teacher, and so are not included. For most students the prime problem in drilling for proper use of consonants is one in muscular alertness. Gray's *Anatomy* says that ordinarily over four hundred separate movements of the tongue are used in one minute of speech. Most indistinctness and improper use of consonants is due to laziness first and to bad speech habits second. The majority of students can cure their consonantal deficiencies by simply waking up their sleepy jaw, tongue, and throat muscles. As an aid to this the following exercises are appended:

Exercise in Unusual and Difficult Combinations of Consonants.

Pronounce the following words over and over again, making sure to give each consonant its full quality and quantity:

cold	scythe	doubled	maimed
width	helm	troubled	claimed
thick	help	saddled	strained
this	hulk	toppled	framed
bank	vast	bright'n	canst
link	least	tight'n	guard'st
fault	grasp	strength'n	arm'dst
film	scalp	schism	scorn'dst

Pronounce the following words carefully, giving full value to all vowels and consonants:

inevitably	revolutionary	incontrovertible
eventually	financially	disingenuousness
articulatory	deplorably	fratricidal
constitutionality	interpolate	farinaceous
indisputably	indefatigable	elliptically

sublunary	despicable	supererogatory
confiscatory	abominably	indefensibly
inexplicable	fortuitously	lamentably
extraordinarily	artistically	pyramidal
authoritatively	justificatory	intransigeant
indissolubly	justiciable	simultaneity
apocalyptically	apocrypha	exhortatory
innumerably	advertisement	substantively
annihilation	accessorily	disinterestedly
lugubrious	congratulatory	angularly

Drill in Enunciation.—Utter the following sentences with the most scrupulous care as to energetic and complete articulation, especially of consonants:[1]

1. The clumsy kitchen clock click-clacked.
2. Bring me some ice, not some mice.
3. Rich gifts wax poor when givers prove unkind.
4. The sea ceaseth and sufficeth us.
5. I fancy the first Frenchman fenced furiously.
6. Thou wouldst not play false, yet wouldst wrongly win.
7. He honors us in an answer that an honest man can accept.
8. My weak words have struck but thus much show of fire.
9. Suddenly seaward swept the squall.
10. Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.
11. She sells sea shells; shall Susan sell sea shells?
12. He saws six long, slim, sleek, slender saplings.
13. Six thick thistle sticks; six thick thistles stick.
14. Amidst the mists and coldest frosts,
    With stoutest wrists and loudest boasts,
    He thrusts his fists against the posts,
    And still insists he sees the ghosts.

Learn the Correct Pronunciation:

accent (n)	aeronaut	alternate	awry
accent (v)	aeroplane	amenable	ay or aye (always)
abdomen	alias	athlete	ay or aye (yes)
address	allied	audacious	

[1] Adapted from various sources.

Learn the Correct Pronunciation—Continued.

bade
bestial
betrothal
biography
bravado
breeches
brigand
brogans

cello
cerements
chastisement
cleanly (adj.)
cleanly (adv.)
clangor
clematis
clique
coadjutor
combatant
comely
commandant
condolence
construe
contemplate
courteous
courtier
covert
culinary

data
deficit
demise
designate
despicable
detail
docile
domain
drama

exemplary
exigency

exquisite
extant

facet
falcon
fetish
financier
flaccid
frequent (v.)
frontier

gape
garrulous
genealogy
gesture
gigantic
gratis
grievous
grimace
grovel

harass
hearth
height
heinous
hypocrisy

illustrate
implacable
incomparable
indisputable
indissolubly
infantile
inexplicable
interstice

jocund
juvenile

kiln

lamentable

learned
lenient
lineament
livelong
lyceum

magazine
maritime
mercantile
mineralogy
mischievous
mobile
momentous
necessarily
nomenclature

oaths
obesity
obligatory
office
onerous
orchid
orotund
orthoepy

patriot
patronize
piquant
placard
precedence
precocity
prestige
probity
protestation

quinsy
quickening

rapine
recess
recluse

recreant
research
resource
respite
romance

saline
salutary
satiety
scenic
senile
simultaneous
sinecure
sovereign (coin)
sovereign (king)
spectator
squalor
swarthy

tenet
tremendous
trilobite
truculent
truths

untoward
usurious

vagary
vaudeville
vehement
version
visor

wont
wound

youths

zoölogy

II. CRITICISM

Self-criticism Necessary.—A course in Expression is most valuable when it leaves the student a body of principles on which he can depend for subsequent *self-criticism.* Unless a student becomes a competent critic of speech methods, especially a critic of his own activities, he will need to rely always upon a teacher; else when he is cut off from instruction and class-room criticism he will fall from grace and go back to old habits or get new ones that are even worse. Experience shows that this is the case with the vast majority of people, especially when they take up the study of speaking after having cultivated bad habits and after having corrupted their sense of communicative values. A complete system of training, then, must incorporate the teaching of criticism; which is another way of saying that it must be based on analysis and must itself be a synthesizing process, a method of building up from elements.

CRITICISM AND AN ANALYSIS OF MEANING

Thought Both Objective and Subjective.—Meaning is of two general kinds: (1) *Logical Content* and (2) *Personal Intent.* To illustrate what we mean by Logical Content: imagine ourselves listening to the secretary of an organization reading the minutes of a meeting, or to the reading-clerk in a legislative body reading the contents of a bill to the house. The sole aim in either case is to make sure that the audience catches the individual words and gets some kind of comprehension of the subjects and predicates and modifiers and connectives. A secretary who would try to stir his audience to tears or laughter would not be counted a good secretary; his business is merely to carry the plain meaning—what we call here Logical Content.

To illustrate further, take the sentence, "But if I do, I am a coward and a cur, unfit to live, and, God knows, unfit to die." Any one who understands the meaning of English words knows what these words mean. He could pass an examination on them; the courts could pass on this terminology and render a judgment of these terms in accordance with the accepted meanings. And there could be little chance for disagreement. The printed page will tell us all the same story as to what the man meant who uttered these words. This meaning is what is here called "logical content" or "word content."

But there is vastly more to these words than this Logical Content. No man would ever utter them in the manner of a reading-clerk. Any man who would say such a thing would do so only because he was very much wrought up. And his state of mind would show in his voice. So as speech these words are two different things: a matter of logical content and a quite different matter of personal attitude, emotions, "personal intent."

Printed-page Meanings Lack Personal Touch.—But the mere printed page is dead. It lacks animation, vitality, verve, the power to rouse and overpower. Take another instance. Suppose a man who is hard of hearing is listening to an address. The speaker has just said, "I have nothing more to say." The deaf man has not caught the words and leans over to the man next to him and asks, "Will you please repeat that for me; I didn't get it." The man thus addressed whispers the words of the speaker, "I have nothing more to say." Now we all know what those words are supposed to mean; but has the right meaning been carried to the man who received the mere words at second hand? Not at all; there is obviously another meaning that could not be repeated in a whisper. By these words the speaker could have meant any one of a number of thoughts.

For example, he could have meant, "This is the end of my speech and I am now ready to close." Or he could have meant, "I am so amazed at the attitude of this audience that I refuse longer to waste any time on it." Or he might mean, "I refuse to make the attempt to reply to such absurd statements," or, "I will not commit myself further; do your worst"; or, "Let others talk if they will, I for one am through." And still other meanings can easily be brought from these same words.

Obviously, then, there is something more to ideas and sentences than the dictionary meaning of words. This dictionary, printed-page meaning we call by the term *Logical Content*, because the determining of these fixed universal meanings is a matter of following the rules of logic, or word meanings. The other meaning, what the printed page cannot show and what the voice can, we shall call the *Personal Attitude*, or the Personal Intent of the speaker. Logical Content is fairly stable; Personal Intent is as variable as human nature.

Good Speeches May Read Poorly in Print.—Most public addresses do not read well in print. Many a speech that has electrified the house puts the reader in a sound sleep the next day when he reads it in print. Often we wonder, as we read the published speech, why the audience was so foolish as to go into rhapsodies over it and give its approval to a man so obviously destitute of ideas or literary graces. The reading of plays most people find very dull; yet the very play which they find impossible to read in print reduces them to tears or renders them incoherent with laughter when presented on the stage. Many a poem which we find difficult to read or are content to go over just once strikes us as a masterpiece, something worth making into a part of ourselves, when read by an artist. Obviously there is something over and above the printed-page meaning of words, something that has power to charm, command, direct,

and overwhelm. This is what we call here Personal Intent.

Logical Content furnishes us a study in objective relations, the relative importance of parts of speech, the dictionary meaning of words, the structure of the sentence, and the requirements of grammar. Personal Intent furnishes a study in that inner subjective meaning which always lies behind our words when we are stirred, when we are deeply in earnest, when we are charged with grave responsibilities, when we feel inspired or determined to carry our point, or when we are deeply moved by emotions, feelings, and sentiments. These meanings the printed page cannot show, except as brought out by devices of rhetoric. But words that have only one logical, dictionary meaning, that a court would construe in only one way, may have dozens of meanings when uttered under the stress of high feeling or strong determination. The word "come" has been used by skilled readers to mean as many as twenty different ideas; also the words "yes" and "no."

Meaning for Speech Is Always Twofold.—So we must always have in mind this twofold nature of thought—Logical Content and Personal Intent. It is not enough that a speaker use a type of expression that carries only an objective meaning; he must show the hearer *how he himself feels about the matter.* He must not only let the hearer know *what the idea* is, but *how well or ill he himself thinks of it.* One can always interpret the attitude of a skilled speaker or reader; not so with a reading-clerk. Always the speaker must be answering these two questions: "What is it you are talking about?" and, "How do you feel about it?"

The expression of Thought Content varies little between one speaker and another; a whole class can be taught to speak so that every member can carry the same logical meaning as every other. Ask an audience to

read a passage in unison, and the general effect is the expression of the normal Thought Content. They bring out in the same way the relation of noun to verb and adjective to noun, and of verb to noun and adverb, thus presenting the plain meaning of words, phrases, and clauses. But such reading in unison is always colorless, without spirit, lacking in warmth or enthusiasm or intensity. Any one member of the group, if he has mastered the meaning of the words and if he utters them as though he really feels them a part of his own thinking, always adds to the meaning a something that the crowd never puts in it. This is the Personal Intent of the speaker, his expression of personal attitude, the measure of his approval or disapproval. It is the element that makes a skilled interpreter interesting with the very same poem with which the unskilled bores his audience. So in all expression there must be these two aspects of thought—the Logical Content and the Personal Intent: and the voice and the body must be made competent to perform the functions that rightly carry the meaning the speaker has in his words and his purpose.

Variant Statements of This Difference.—There are other ways of expressing this difference. As it is fundamental to all successful speaking, we may profitably observe them. From the point of view of the audience the difference is between *understanding* what the speaker is talking about and being *impressed* with what he says. The speaker must both enlighten *and* impress; he must be both a torch and a galvanic battery. Or, in other terminology, while there is no *absolute* meaning that words must have, yet there are certain *norms*. These normal meanings represent the Logical Content; the departures from them are matters of Personal Intent. Or again: it is a difference between the *commonplace* and the *artistic*. Anybody can be commonplace, but it takes talent to be an artist; anybody can be clear in

his Logical Content—if he has normal wits—but not everybody can show Personal Intent and do it well.

In conclusion, the commonest way to express this difference is to call Logical Content *intellectual* and the Personal Intent *emotional.*

Criticism of the use of one's voice begins with a proper appreciation of standardized word meaning and individualized attitudes.

III. CRITICISM OF TONE

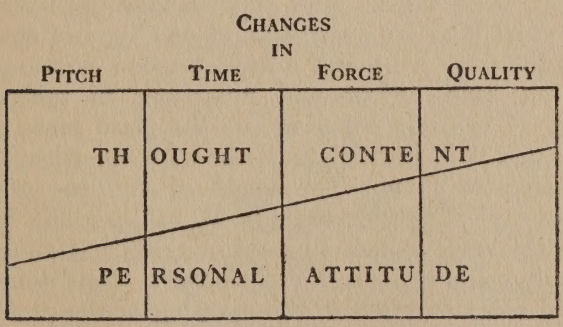
Isolating Elements for Observation and Criticism.—It is well to recall our attention to the fact that the elements of tone—Pitch, Time, Force, and Quality—are really not separable; every tone made is compounded of all four. When we talk of isolating any one of these, then, we can mean only the focusing of attention upon it. When we talk about Pitch changes all the other elements — Time, Force, and Quality—will have to be present, though we shall be looking at and thinking of only the considerations of Pitch. So also when we make any of the others the object of attention.

Isolation the Basis of Analysis.—It is very helpful in the study of Expression to be able thus to isolate an element and study it. That is why so much time has been given to a study of that problem in an earlier part of this book. The ear can be trained to criticize—and only the criticism of the ear is worth anything for speech-training—only by being trained to detect what is happening to each of the elements during speech. When there is something wrong with a student's melody the instructor must talk Pitch changes and get the student to understand what is meant. When there is something wrong with rhythm or phrasing then the two must diagnose the case and prescribe the remedy in

terms of Time. When the student purrs or shouts too much or has a touch like an electric piano—all on one degree of strength—then the teacher and class must talk Force. With bad resonance, interpretation that is too dramatic or emotional, or speaking that is dry and rusty, the diagnosis must be in terms of Quality. In no other way can the learner be shown just what is going on or what needs mending. Then, with habits corrected, automatic action will ultimately set in and no attention need be given to anything but the speaker's purpose and the logic of his thought.

A General Law for Vocal Analysis.—It will be well to remember that the isolation of elements can be of use only for purposes of criticism. The elements in actual speaking are always combined, interwoven, sometimes almost inextricably. So in taking up the study of Emphasis for Expression we shall do well at first to get a bird's-eye view of the whole field before going into details.

The following figure represents adequately the interrelation of the two aspects of thinking: on the one hand



Logical Content and Personal Attitude, and the elements of tone-making on the other. An explanation of this figure will shed much light on vocal methods:

NEED OF CHANGE

Speech is a constant changing of elements. Where there is no change there is no meaning—change of words, voice, body. Changes in voice are incessant. So to criticize the use of the voice the thing to single out for inspection and readjustment is the amount and kind of *change* in the use of the elements of voice.

Changes in Pitch.—Changes in Pitch are more likely to be important for the carrying of logical meaning than of personal attitudes. In other words, if you want to be sure of the printed-page meaning of words, be free with your changes in Pitch. On the other hand, when you wish to express your inner self, your own feelings and attitudes, you are less likely to do it by pitch changes than by others. To make sure that your audience knows what you mean, be sure to be alert in variation of Pitch; but if you desire to show how you feel, rely less on pitch changes and be more alert in some of the other elements. Pitch changes can show personal feeling only by extremes—extremely narrow range or extremely wide steps. The very narrow slide and the very short step are suggestive of one type of emotion, while the wide jump and inflection mean emotions of a different kind. Steps and inflections of speech are chiefly of value in bringing out the plain sense of the words and their interrelations one with the other.

Changes in Time.—The length of time the vowel is held is a vital consideration in logical speaking in that when the voice makes a pronounced slide it almost invariably holds the tone a little longer. Thus it assumes second place to Pitch in the carrying of the plain idea intended. In addition, phrasing is almost always done in the interest of clarifying the direct thought. Thus the prolongation involved in inflection and the need of spacing in phrasing compels the speaker to be alert

with his time changes when desiring to make sure that his mental content carries to the hearer. Alert conversation is always irregular in time, almost never evenly spaced. Only under the stress of weakness or lofty elevation of spirit, or great mental tension, do men speak with even, measured tones. A scansion-like manner is one of the commonest marks of indirectness and the style called "declamatory." It does not make for easy, simple sense.

The place of Time in representing *personalized* thinking is exhibited in the prolongation, acceleration, or sudden change of rate of vowel sounds, and in the dramatic pause. Holding vowels for an unusual length of time, or hurrying over them, or making sudden changes in rate always suggests that the speaker is intense or wrought up or in a set mood, showing emotion of one kind or another. Also the very essence of the dramatic pause is the display of deep and vital feeling.

Because of the close relation between Time and the slide for logical emphasis, and because the prolonged vowel and the dramatic pause are so clear in their conveying of personal feeling, Time plays almost an equal part in carrying the two kinds of thinking; though the weight of its influence is in favor of carrying logical sense.

Changes in Force.—Force is more significant of a display of feeling than an attempt to clarify thought. When we are excited, angry, intense, afraid, exalted, swelled with importance, animated by deep desires, we are very likely to be noisy and voluminous. At any rate, if we make a big noise at him the listener has a right to think we are wrought up. Thus Force is a vital factor in that kind of speaking that suggests a strong injection of personality. If we strike the individual word extra hard, or if we use an expanded volume over an extended passage, we give the impression of being

very much in earnest. There is a display of feeling in any change of Force that comes with suddenness.

But Force is also a vital factor in making simple meaning clear. The mere matter of accenting syllables requires variety of Force, and it is distinctly a matter of logical relations. Then, too, the voice invariably hits a bit harder on the important parts of speech and thus adds to the logical obviousness of what is spoken. Accordingly Force, though it is an important agent in discriminations and distinctions, offers better opportunities for displaying the personal side of thought and attitude.

Changes in Quality.—Quality is almost always a personal matter. Normal Quality is the individual's private possession, though it may have characteristics in common with good voice methods in all men. But beyond this, any showing of the non-normal qualities used because the body (and so the vocal apparatus) is in an emotional set-up is obviously a matter of personal attitude. So changes of Quality are almost entirely a matter of displaying personality. Yet excellence of resonance, an open throat, and a proper tone-placement have a part in providing an intellectual grasp of the plain meaning of words. Speech uttered with a clear, vibrant, steady voice is always easier to understand than speech uttered with cloudy tones, a tight throat, and poor resonance. Thus Quality plays a part in presenting both kinds of thought, with a decided preponderance of usefulness in presenting total attitudes as against fine distinctions.

Many defects in speaking can be cured by the ability to criticize word relations and personal desire in terms of Pitch, Time, Force, and Quality. In fact, in the repair, patching process of relearning by adult speech cripples, the ability to criticize oneself in terms of these four elements is practically an inescapable need.

The Value of Seeking Good Models.—Where the voice is lazy, or where the owner of it lacks the imagination to realize what a competent voice means, there is an advantage to be gained by listening to good models of speaking, reading, and acting. If you have critical faculties enough to detect what is going on in the vocal activities of another person, you can help your own speaking greatly by keeping your ears open. Especially you can observe how much better than yourself other people are. It may spur you to renewed and extended efforts that will get you out of a rut or start you along lines you had not thought of. Most of us do not realize what our own voices sound like; at least, we do not know whether they are efficient or not. Consequently listening to some one vastly superior to ourselves sometimes removes the obstruction from our ears and rouses us to better efforts.

Dangers in Excessive Imitation.—Yet it is well to utter a caution against too much studying of example. When it turns into bald, parrot-like imitation it is pernicious. Students have been known to imitate the very quality of their master's voice, one of his most personal possessions; an act involving the very surrender of one's own personality. There are two main dangers to a reliance upon imitation only In the first place, it is almost sure death to initiative in thinking, a priceless possession. In the second place, the too ardent imitator almost invariably copies his model's weaknesses and overlooks his source of strength. If a speaker who is a deep thinker and possesses a rare soul that responds sympathetically to the great heart of humanity possesses also a great rolling voice, half the young aspirants to his honors will overlook the spirit and imitate only the big voice.

It is related of the great preacher, Doctor Chalmers, that he always began his sermons by reading his manuscript very closely, speaking rather haltingly; but as the

thought gripped him, he was wont to throw the paper impulsively aside and break out into the rolling thunder for which he was noted. Young preachers, wishing to profit by imitating their master, used to start out also reading their manuscripts in a hesitating, halting voice, and then at a point carefully marked on the manuscript throw it dramatically aside and begin to roar. Needless to say that they are not ranked with their model.

Good Models Inspire and Enlighten.—But good models can teach such matters as the value of ringing resonance, the value of a strong voice well controlled, the possibilities of inflection and of fine modulations, the beauty and strength of holding the vowels, the artistic use of pause, the value of judicious phrasing, the advantages of a delicate sense of touch, and the power of the right quality rightly used. Many speakers can inspire us to work a little harder to overcome our defects. They can also stir us to a desire to think more logically, reason more fluently, feel more genuinely, and cultivate more ardently the virtues of imagination and fancy.

IV. EMPHASIS

Various Methods of Gaining Emphasis.—The carrying of Logical Content allows comparatively little room for the speaker to exercise his own choice of words to emphasize; for the relations of one word to another are so definite—or in good composition ought to be—that any one with a knowledge of what the words mean can tell which of them need emphasis. But there is wider choice as to *how* to do the emphasizing. The speaker can bring out a word by lengthening the slide in it, by setting it very high or low in its level of pitch, by drawling it, by shouting it, or by uttering it with a strange and unusual quality or with unexpected resonance.

But he can do more than this. He can at the same time

prolong it in rate and extend its range on the scale; he can, in connection with these methods, by the same action shout it; and he can in addition add to the resonance while doing the other three. Such a result serves to give the word a maximum of emphasis. Again, he can by the exaggeration of any one element emphasize any two, any three, and all four. He can use a moderate degree with one, two, or three and subordinate the other three, two, or one. The combinations that are possible are so large that it is useless to attempt to detail them. Suffice it to say that in diagnosing one's speech methods, or those of others, one may find the answer to a vexing speech fault in the relative over- or under-emphasis of one or more of the elements.

Emphasis for Personal Intent.—Very much more arbitrary, however, is the use and combining of elements for the display of Personal Intent. Any extreme tone always carries a meaning of intensity and strong personal approval or disapproval; extremely narrow or extremely wide in pitch, extremely quiet or loud, long or short, or out of the way in quality. A quick shout or a long slide on a word makes it apparent that the speaker has reasons for wanting that word to be more than ordinarily important. If he extends such methods over a sentence, the whole sentence becomes important. Thus extreme methods are practically synonymous with a display of feeling, and are capable of almost infinite application.

ANALYZING THE LOGICAL CONTENT

The concept of Logical Content in itself implies that there are rules and regulations that can be laid down with some degree of certainty and rigidness; for logic is a matter of strict rule. While these rules need not be numerous, yet they are vital to a study of how to bring out the thought.

EMPHASIS FOR LOGICAL MEANING

1. *Nouns and Verbs.*—Logical Emphasis rests ultimately upon the relation that words bear toward one another. The paramount thing about a word's relationship is found in the part of speech it happens to be. Emphasis naturally falls upon the parts of speech counted most important. These are the nouns and verbs. Nouns and verbs are the backbone of language. To give them their rightful place, the most common device is to widen their slide and to elevate or depress them with a step; next is the holding of the vowel; while the adding of a little force or of a special resonance helps bring them into their rightful prominence.

If *I* were to *tell* you the *story* of *Napoleon,* I should *take* it from the *lips* of *Frenchmen,* who *think* no *language rich* enough to *paint* the great *captain* of the *nineteenth century.*

In this passage only one word other than nouns and verbs seems to merit especial emphasis, the word *rich. Nineteenth century* is here but one word.

2. *Adjectives and Adverbs.*—Next to nouns and verbs in importance come adjectives and adverbs. They help make differentiations and qualifications, so are important. It is seldom indeed that they take the emphasis away from the noun or the verb. For the most part, they are given with the upward slide, while the noun or the verb takes the downward turn, especially at the close of a sentence.

He is a man of noble life.

We are living in perilous times.

The work was well done.

Frequently the modifying word serves a noun or verb which already calls for the upward slide: "In early times no states cherished greater harmony." Here the noun "times" is given with the upward slide, but to make it emphatic it is read with a wider range of inflection, with a slight touch of increased force, and with a slight prolongation of the vowel. The same is true of the noun "states" as against its adjective "no." "Greater harmony" follows the rule for closing the sentence.

3. *Balanced Emphasis.*—This is in part a repetition of the rule just stated. Balanced emphasis occurs when two words come next each other, both important enough to need emphasis. Such is the case in an expression like "This is an auspicious hour," or "We were miraculously saved." The same device is helpful under the following situations:

When two nouns must divide attention: "side by side."

When two verbs must divide attention: "ramped and roared the lions."

When a noun and a verb must divide attention: "We raised our flag."

4. *The New Idea versus the Repeated.*—Repeated ideas must be subordinated to new. The only instances where this rule does not hold are those that represent climax of Personal Intent, as, "Never, *Never*, NEVER!" But this kind of emphasis is not the kind under discussion, the logical. For logical emphasis, the repeated idea must be made to keep out of sight to make place for the new-comer. This is a very broad principle and very

important in its operation. It even supersedes in sovereignty those just detailed. It is very binding; what is more, it is none too well appreciated or employed to its full limit. It repays very careful study and needs abundant practice to master it. Read the following passage according to the indicated emphasis and note how much more meaningful it is than when read in the ordinary way:

Cromwell manufactured his *own* army. Napoleon, at the age of twenty-seven, was placed at the head of the *best* troops Europe ever saw. Cromwell never *saw* an army till he was *forty; this* man never saw a *soldier* till he was *fifty*. Cromwell manufactured his own army —*out* of what? *Englishmen*, the best blood in Europe. Out of the *middle class* of Englishmen, the best blood of the *Island*. And with it he *conquered* what? Englishmen, their *equals*. This man manufactured *his* army out of what?

In reading this passage play up by means of slides, steps, prolonged vowels, increased volume, or added resonance the indicated words, within the bounds of judgment and variety, and note how full of meaning the sentences are as compared with aimless thumping of words merely because they are important parts of speech or happen to come at the end of a clause or sentence.

Another instance:

Gentlemen, I am a *Whig*, a *Massachusetts* Whig, a *Revolutionary* Whig, a *Faneuil Hall* Whig, and if you *break up* the Whig *party, where* am *I* to go?

A third, with need of a subtle escape from emphasizing the wrong word:

A *foolish consistency* is the *hobgoblin* of *little minds, adored* by little *statesmen* and *philosophers* and *divines*. With consistency a *great soul* has *simply nothing* to *do*. He may as well *concern* himself with his *shadow* on the *wall*. *Speak* what you *think now* in *hard words* and

to-morrow think in hard words *again*, though it contradict *everything* you *say to-day*. "*Ah*, so you will be *sure* to be *misunderstood!*" "Is it so *bad*, then, to be misunderstood?" *Pythagoras* was misunderstood, and *Socrates*, and *Jesus*, and *Luther*, and *Copernicus*, and *Galileo*, and *Newton*, and *every pure* and *wise spirit* that *ever* took *flesh*. To be *great* is to *be* misunderstood.

Or again:

Judge not that *ye* be not judged: for with what *judgment* ye judge it shall be *measured* to *you again*.

5. *Climax.*—Words in a series are not to be given with the same emphasis. Especially must they be placed on different levels of pitch.

"We listened to the toll of the bell; one, two, three, four, five."

"He was wise, valiant, faithful, and just."

"In the desert, on the plains, on the mountain-side, by still waters, and in the ocean's depths, sleep the brave of our country."

The only way to get a proper effect in such constructions is to make sure not to utter the like parts in the same voice. Observe the principle of climax, making changes in *all four of the elements* if necessary.

6. *Insinuation, Implication, and Contrast.*—Ideas that *imply* or *insinuate* what is not really uttered, and ideas that drive home a *contrast*, must be given some noticeable form of emphasis. There is also a caution to be given in this connection: a false slide or stroke on a word capable of carrying an insinuation or an implication not intended is fatal to the hearer's clear understanding of the thought.

"The limited talents of *some* men render it impossible to be severe without being unparliamentary." The implied declaration in *some* is achieved only by giving the word very pronounced emphasis.

"I *gave* it to him" means decidedly different from "I gave it to *him*" and from "*I* gave it to him." In each there are implications that can be drawn from the emphasis used. In the first instance, "I *gave* it to him" implies "I did not *sell* it to him; he did not come by it *dishonestly*, nor did I *lend* it to him." Study the two other utterances to see what is implied in the emphasis used.

"I spent my vacation in New York State" is a form of utterance that needs care in speaking; to throw the emphasis upon *state* gives a false implication, unless one wishes to make clear that it is not New York *City* meant. Many speakers, or more particularly many people when reading aloud, use almost no other emphasis than that given the last word of every sentence or independent clause. This leads to false implications: "Out he *went*, then came in *again*, and sat down once *more*, and seemed to notice no one *present*."

7. *Emphasis in Concluding Cadences.*—A cadence is the melody scheme at the end of a sentence, or more particularly at the close of a paragraph or passage of unified import. It requires a special emphasis. The best effect usually is for the speaking manner to suggest the alighting of a bird or an airplane. First there is a reducing of energy, power—Force; then there is a slowing down; and through it all there is a gradual descent.

Observe the "alighting" effect of these words, the close of a passage of deep intensity:

"I would rather be this man and go down to the tongueless silence of the dreamless dust than to have been the imperial impersonation of force and murder known as Napoleon the Great," or, "Liberty *and* Union, now and forever, one and inseparable."

Each of these needs (1) a pronounced slowing down, (2) a lessening of Force, and (3) a descent in Pitch.

Especially important is the slowing down for birds, 'planes, and speakers—all three.

ASSIGNMENTS

This chapter implies the consummation of all that has gone before, especially as to voice and words. Suitable exercises can be had by using any of the topics for speeches assigned in other chapters or in interpreting or impersonating any of the passages from literature quoted.

One suggestion is advisable: Remember that the class is ordinarily not a place in which to expect perfect work, finished productions. *Ad astra per aspera* is a good motto for the class in speech. Or, "This place is not dedicated to those who are excellent, but to those who wish to do better." There can be no safer spot in which to make one's failures than the platform of the class-room. Here failure costs the least. Out in the world it is expensive. Make the class, then, the place where you do your best to-day, poor though it may be, for the sake of the better that will ensue to-morrow from to-day's struggle. Perfection in speech is a goal at a vast distance away; improvement from day to day is always near and always within reach.

XIII

STANDARDS OF EFFECTIVENESS IN SPEAKING

When is speaking effective? What constitutes excellence and what failure in communication and speaking? The previous study has been of methods and facts; valueless except as joined with high and proper standards of worth and effectiveness. What are the gauges by which the learner can tell when he is getting his desired results and when he is failing?

I. MANNERS AND MORALS

Good Manners Vital to Effective Speaking.—In conversation men are greatly influenced by one another's manners. The polite man can get a hearing where the boor is excluded; the man of courtesy can utter hostile sentiments and still be acceptable to hearers who would turn their backs upon a clown giving voice to their most cherished hobbies. On the platform the need for courtesy and politeness is even more urgent; for public gatherings are largely formal, and the essence of formality is manners and conventionalized social habits.

Manners Differ with Occasions.—Manners differ with differences in people present and in the spirit of the meeting. High society in the cities differs from a church group in the country; a company of day workers at their amusements behave differently from a company of scholars in their lighter hours. To speak in any of

these presences calls for just as much adaptation in speaking manners as in the way one dresses, walks, moves about, and treats the others present.

Dignified Occasions Call for Repression.—The essence of polite deportment is restraint. A lone savage on a desert island can do precisely what he wants to if he physically can, but the man living with others has to hold his primal impulses in check. So when there is a public gathering among people who care what they look like in public and how they act, a speaker addressing them must be on his good social behavior.

This means that if he indulges in anything intense or strenuous there must be the best and most apparent reasons for it. Church service is for the most part dignified, calling for much repression and conventionality; yet a preacher can with proper effect use strong language, raise his voice in Force and Pitch, use highly energetic action, and give a very vivid picture to the ear and eye generally—if there is sufficient provocation manifest and evident. An academic gathering rarely admits of a show of energy or intensity; yet when issues become sharp and discussion grows warm over matters that are life and death to men's professional standing or their most cherished ideals, repression would belie the true spirit of the occasion. There is no patent rule that tells just when to repress and when to let out; only study and experience can make effectiveness certain.

Exhibitory Occasions Make for Extreme Repression.—Wherever exhibition is the larger part of the speaking, there is much holding back. As church services inject a certain amount of the display element, they accordingly call for reserve, quietness, delicacy. Speaking-contests of all kinds are almost wholly exhibitory, hence they put a premium upon reserve. A schoolboy gesticulating wildly and shouting at the top of his

voice can seldom get far in a well-conducted prize contest, whereas the prize is often enough awarded to a poor speaker moved by no particular message, but who shows the best platform manners.

So repressed must the speaker be in a prize speaking-contest that not a little damage has been done in times past to youthful speakers because they have not understood the limitations of this kind of public presentation. Taught to hold back and put politeness first, they have later in life gone out into the currents of affairs and have been swept aside because when the time came they have not known how to be energetic, to be forceful, to throw away the repression at the critical moment. When repressions stand between the speaker and the audience's appreciation of his inner and fuller meaning, manners are not good. So, although the prize speaking-contest, the competition in declamation, and the team debate serve an invaluable purpose in training students to master body, voice, words, and meaning, yet unless accepted with enlightenment and in the right spirit they sometimes do harm and not good. They make for effectiveness in manners, but only when adjusted to special audiences at their contest or on occasions when manners similarly are the first consideration.

Intense Occasions Permit Much Latitude.—When crises arise and issues get hot, conventionalized manners take a rear position. They are of the surface at best; behind them is something more genuine, more vital. So where a smooth surface belies an inner turmoil, and where this boiling up must come to the surface if the speaking is to be effective, manners become clearly secondary. Rather, a new set of manners must be invoked. As long as a meeting is like an afternoon tea, gentleness pays; but so soon as it takes on the character of a skirmish-line or a life-and-death struggle, then gentleness is only ineffectiveness. As a consequence a

statement of rules for speaking which would deny the right of any man to be energetic and even unparlor-like would be false to the facts. To succeed, fit the manner to the needs of the moment.

Advocate versus Academician.—A broad division of occasions helps decide what kind of manners is best. A speaker is almost always one of two things—he is a frank defender of a cause, or else he is an impartial mouthpiece of truth. If he knows he is defending a cause, he is expected to speak with some show of earnestness, with vivacity, even energy, and possibly with great vigor; but if he is genuinely free from an interest in the triumph of any special idea, policy, or point of view, he is expected to repress any demonstration of his personal attitude. In the former case he is an advocate; in the latter an academician—scholar, scientist, researcher.

But it is wise to caution against a common fiction in the academic attitude. Men who really do not care which side of an issue wins are somewhat unusual. Scientists care greatly to believe that they are in the right and that their conclusions are correct. But at times they are compelled to present their matter purely for the inspection of others, to exhibit their wares and commend no conclusions or convictions; this is the purely academic or scientific mood. It has its place, and calls for only clearness in manner, in body, voice, and words. But when this same scientist or scholar stands up as a man giving people what he wishes them to receive as truth, he becomes an advocate. As advocate, then, he cannot ignore the consequences of his speaking; he is speaking to win assent, and he has to be something more than a mouthpiece of an impartial and cold truth. He must show interest in what he says or he will not win conviction.

Advocacy Calls for Bodily and Vocal Alertness.—In terms of platform manners this means that the advo-

cate is allowed to use more bodily action, must use gesture considerably, must not be forceless, gains by using change of resonance, cannot adhere to only one rate or eliminate all considerations of pause and quantity, and finds it much to his advantage to use wide changes in pitch and a varied and captivating melody. The academician, on the contrary, tends in the use of all these toward just enough for clearness. Each can make the mistake of going to an extreme, and each can err in going over to the method of the other. Some occasions where advocacy is in order call for the utmost of restraint: an appeal before a high court, a church body, a college faculty; while even on a strictly academic occasion a man who is obviously lively and high-keyed is not his genuine self if he pares himself down to a too bashful regularity.

Morals Grow from Manners.—One's platform manner easily becomes immoral by practice of deception. Just as soon as the speaker assumes to be what he is not he has a moral issue on his hands. The distance between a mistake and an indiscretion is narrow; just as narrow the distance between an indiscretion and a sin. It is a mistake for a speaker to be noisy when he should be gentle, or inert when he should be active; but it is an indiscretion for him to speak in a hushed tone when the only way to reach his audience is through vigor of tone and alertness of voice; and it is a sin for him to capitalize a mannerism, to win votes or money or influence by means of a studied trick that is not the man himself. A certain preacher always spoke in a high, singsong, chanting voice with a definitely musical tone running through it all; in conversation he spoke sense like anybody else. He was asked once why he used that tone in public speaking; his reply was, "I discovered in my young days in the ministry that when I spoke that way the people seemed to like it better, so I adopted it."

Another learned that when he affected a deep, hollow, breathy tone people said of him, "He is *so* spiritual!" so he always spoke that way. But those who knew him off the platform never felt that way about him. Any such jugglery as this is something more than a mistake or an indiscretion; it belies the true man, it falsifies his real self, it makes the man a living lie.

Manners and the Audience.—Speakers should know their audiences. American audiences in particular spoil speakers by enduring much agony without rebellion. In England and Australia and other countries, when the audience does not like the speaker they heckle him and leave the hall. In European universities it has long been the custom for students to desert lecturers whom the students do not like. But here in America the audience and the class bravely and like martyrs endure to the end, bitter though it sometimes be. Most of the curses pronounced here on public speaking and public speakers arise from the fact that our audience manners compel us to submit; we might well foster a set of manners for speakers. A little heckling or a few walk-outs would improve the platform manners of some of our bores. If students in America had the same privileges as those in continental countries, the effect would be interesting. The audience is worthy of better treatment than it often gets. Just at present in America the manners of listeners are much more strict than those of speakers.

II. THE ESTHETICS OF SPEAKING

Taste of Audience Affects Success in Speaking.—There is no absolute standard of acceptability in speaking. What pleases one man utterly irks another. A kind of speaking that one crowd listens to with glee and abandon another company will sneer at and refuse to hear. It is all a matter of taste, and to his own accepted taste

every man has a legal right; there can be no royal decrees in the matter of likes and dislikes. The most modest man has his simple esthetic code, "I may not know much about art, but I know what I like"; and it is not profitable to go behind this. So the success or failure of a given style of speaking is always bound up with the taste or esthetic judgment of the audience.

A man's esthetic judgment is a direct outgrowth of the life he lives. Physically active people like very different things from men who are sedentary. Farmers, woodsmen, sailors, run to styles and likes quite different from those of people trained in urbanity and the ways of crowded society. Applied to the problem of effective speaking style, this means that active men prefer active speaking, while inactive, sedentary men like speaking that is inert and without much action. Men whose hearing apparatus is trained to make fine distinctions prefer speaking that uses delicacy and fineness of shade. The reason savages like bright colors is that they have not the visual apparatus to make fine distinction of shade and hue. The same applies to hearing; some men cannot grasp fine shades of sound; hence they like loud noise and are as well satisfied with monotone as with anything else. Listeners have their own natural predilections for purples and reds in sound, matching the taste of others in sight.

Refinement a Matter of Discrimination.—To be refined —genuinely so—is to be able to make fine distinctions. A person trained in discrimination can pick out more shades of color than others and more shades of tone. Your genuinely refined listener appreciates minute modulations of pitch, delicate rhythms, fine shadings of volume, and the various subtle nuances of quality. On the actually unrefined person all these things are lost; they move him not. Accordingly, when speaking to an audience of trained and keen sensibilities a speaker is

compelled, in order to win their approval, to give fine shadings of meaning, and to use his voice and body in a way that shows mastery of the hair-line distinction. Otherwise he only bores and disappoints.

With an audience not trained to distinguish niceties effectiveness can come sometimes with plainly gross effects. Large audiences do not make fine distinctions; people when excited do not, nor audiences that do not feel at ease with themselves. Crowding, strangeness, excitement, all tend to blot out the ability to discriminate. It is under such conditions that men consent to accept speaking that is merely noisy, violent, and strident—again the matter of preferring purples and bright reds.

Audience to Be Estimated by Culture Level.—So to find out beforehand what manner of speaking will get the best effects from his audience, the speaker will do well to discover on what level of culture they are. By Culture Level is meant their degree of training in hearing and seeing. People who know Shakespeare and enjoy Beethoven will not like speaking that is all on one level of pitch and of one rate. Others, who prefer newspaper jingles and cabaret dance music, will not get the finer shades of speech rhythm and melody. Men who live all day among the noises of the street or the factory are likely to be moved only by loud force and the most resonant of qualities. Men whose lives have not permitted them to study fine distinctions react better in an audience to free actions and very loud noises; while those whose lives keep them free from violence of any kind, who live the day long in quiet places where there is no hurry or display of vigor, tend to prefer the gentle, the delicate, and the modulated.

This is the essential difference between the esthetic standard of the miscalled "better classes" and the equally ill-named "lower classes." Neither is high nor

low; just different, owing to differences in the way they spend their days. Academics like soft things, quiet, delicate shadings, fine distinctions; people from Lake Shore Drives and Fifth Avenues have the same predilections, and for the same reason—they live among scenes of quiet and restraint. Factory-workers, on the other hand, live among noises; they struggle for their lives, even with vigor and violence. Accordingly they become attuned to the more energetic level of esthetic appreciation. It is altogether subversive to call one of these good and the other bad; grant that they are different; beyond that one cannot safely go. Each has a right to his esthetic judgment, his likes and dislikes, and it is hardly for the rest of us to arch the eye or draw in the skirt in passing.

Training Is Usually Toward Delicacy.—Civilization, however, tends consistently to exalt delicacy as against grossness. Intelligence and sound judgment are best defined in terms of ability to make discriminations. So, if prediction is in order as to which speaking style is more safe, the answer would be that the world is more likely to keep liking the gentle than the rough. Right here and now, however, the speaker who wishes to influence his hearers for their good must first know how they live and what they react to. It may be comforting to a speaker to know that he has spoken in the way that he himself likes to hear others speak; but if he is a public man and hopes to win others, he is simply a nuisance and a failure if he insists on using that style for people who do not like it and who are untouched by his speaking. Hence, a wild tail-twisting campaigner will do well to tone down before a college assembly, and a lecturer on an erudite theme will do equally well to put on more power before a company of hand-workers. Mr. Billy Sunday showed his complete knowledge of how men are won when he addressed the Boston

Universalist preachers in their own precise style of speaking, with not a semblance of his "tabernacle" style to offend their taste.

Good Speaking Reflects the Audience.—Not that speaking is acting a part. A man who is not affected differently by different audiences is a poor public speaker. Public address always involves a give and take. Only an emperor speaking from his throne can be indifferent to the audience; speakers in a democratic civilization must study their auditors to see how they take it, otherwise we have a Jove speaking from his little Olympus. Except where the audience tamely consents to let the man succeed in his assumption of autocracy, nothing could be more ridiculous.

To give recognition to an audience's tastes is not shamming; it is merely displaying common sense. The rule would read, Be yourself as you should feel and act before that particular audience. The man who says his scruples will not let him speak loudly or with wide inflection or with broad resonance by such an announcement simply declares that there are audiences which he knows he cannot reach, or which he refuses to try to influence. Such an attitude may be entirely defensible, but it is decidedly narrowing to one's influence. It is just as restrictive of power and opportunity as the opposite attitude of the man who refuses to speak without uninterrupted shouting, wild gesticulation, and constant use of the explosive orotund.

The happy medium is always most effective; "happy medium" in speaking is another name for honest adaptation of one's methods to the tastes of the audience.

III. AUDIENCES AND OCCASIONS

Conditions of Meeting Affect Style of Speaking.—Size of hall, crowding, seating arrangements—all play a part

in the effect or lack of effect of speaking in public. The man who has only one style for all occasions must do one of two things: he must prove a misfit in the larger part of his efforts, or else he must keep himself aloof from the great majority of occasions. In the one case he fails, and in the other he limits the range of his influence.

Many factors in the occasion enter to affect success in public speaking. An audience that is sitting in reasonable comfort reacts to quite a different speaking manner from one sitting on soft cushions. Storied windows and a dim religious light affect hearers quite as much as tones of voice, and go far to decide what kind of voice will suit and what kind of action will be fitting. If the speaking is preceded by music, the audience likes a style that probably would not move it did nothing of the kind precede. Bare halls invite to volume of sound and extreme of action; soft lights, easy cushions, and colorful surroundings invite to delicacy of tone and modulation of accent.

Speaking in a Chautauqua tent is usually strong on the exhibition side, not altogether because acoustic conditions are hard, but because the bareness of the surroundings calls for a vigorous stimulus from the speaker, both to the eye and to the ear. Religious sects that affect the barest walls in their church buildings usually encourage the loudest shouting. A speech made in a bare town hall, or in a barracks-like structure, ordinarily invites to fire and energy. While a speech made in the midst of soft colors in windows and on walls, with a delicate lighting effect and the marks of elegance everywhere in sight, usually invites to a corresponding delicacy and elegance in diction, voice, and bodily activity.

Platform Arrangements Are Influential.—Any man who has spoken extensively is always interested in the kind of platform from which he is asked to speak. From

elevated, inclosed pulpit to the boards of the village opera-house is rather a far stretch in platform arrangements. Pulpit, bar, demonstration-desk, the floor itself —each has its necessities and obligations which it forces upon the speaker. When the speaker is almost hidden he is much handicapped; he loses the hold upon the audience given by the visual stimulation from the body in action. Thus restricted, his use of voice and words must be most painstaking. If he is on a high stage or in a lofty pulpit, he is also affected; he has the advantage of being placed in a position from which he can easily command attention. Such a station is helpful to the man of weak voice, mild manners, and unimpressive carriage. Hardest of all is to speak from the floor, on the same actual level as the auditors. This conduces to an easy, conversational, chatty manner, but makes it difficult for the speaker to reveal his deeper and more intense attitudes; his auditors seem too near, too much in the way. A grand and large manner succeeds best where there is a certain distance, physically and figuratively, between speaker and audience.

The wearing of a gown or robe greatly affects speaking. This goes so far as to apply to strange clothes. Obviously a man in a collegiate gown is handicapped, so also a man in a clerical robe with flowing sleeves that impede free action. When speaking under such handicaps one does well to be keenly alert in voice and masterly in the use of words. Whoever eliminates his body from account in public address leaves himself stripped of a necessary weapon, and must make up for its loss in increased use of what he has left. Akin to this is the presence of a pulpit or desk behind which one is expected to stand. The man who takes sanctuary behind a pulpit or bar or desk must have extraordinary command of voice and language if he is to get anything like a full measure of success. A table is not so bad; a man can

handle a table so that it helps him out. It can be of genuine help in offering a place to rest one of his hands, to hold papers, to move around as an axis. For the most part, it eases up on the audience if a speaker can get about, now behind, now beside, and now in front of a table or desk. It gives the impression that the speaker is alive and that he is acting just as a normal man ought to act under such circumstances.

The Audience Must Be Kept Awake.—It is no exaggeration to say that most people when they sit in a comfortable seat are well on the way toward going to sleep. Wakefulness is sustained by the muscles chiefly of the legs and back; when these are relaxed sleep readily ensues. A man sitting relaxes his leg muscles entirely and those of his back to a large extent; and he is so well started toward sleep that only a strong stimulus can keep him thoroughly awake. Then, if he is on a soft cushion, in a comfortably turned pew, with delicate lights around him, or in a soft theater-seat and with music playing, he is anything but the alert being the world finds him when he is about his usual business. If in addition to these inducements to sleep is added a soft voice droning gentle nothings, the last fraction is added, and the man is asleep entirely. All of us have seen it, especially in those who work hard with their hands, backs, and legs, those who stay up late nights, and those who are torpid with newly taken food.

The moral of this for the speaker is obvious: Be active enough of body and alert enough of voice and master enough of words and genuine enough of meaning to make sleep impossible. Certain denominations employ customs that are interesting in the light of man's natural sleepiness when sitting; with them no audience is allowed to sit long undisturbed. Rising to sing, kneeling, rising to give a response or to pay respect to those passing—all help to shut out sleep. Interesting it is to note, too,

that in the denominations that retain the most of the old chanting, intoning elocution for the spoken part of the service the physical activity called for from the audience is greatest; while, contrariwise, denominations that put a premium upon shouting and gesticulating will have none of this "mummery," as they like to call it. Each in time works out a device that keeps the audience from going entirely off to sleep.

The Full Measure of Success.—The greatest possible success comes in public speaking when audiences give the speaker their undivided and intense attention. To get a favorable response from an audience, get their attention, increase it, and hold it unwaveringly, and they will inevitably give the desired reaction. Rapt, unbroken attention leaves an audience entirely at the mercy of a speaker. If he can get them and hold them, they are as good as his. So the ultimate measure of successful speaking is the undivided attention of the auditors. No test can possibly be more valid than this. When an audience is leaning forward, listening, we need not ask for any other judgment as to the speaker's platform ability; he is getting a full and adequate hearing. This applies whether the leaning forward is in acquiescence or in protest; in either case he is being heard and understood, and that is the ultimate test.

Such a standard as this shuts out from any claim to success all efforts that are merely word-spouting, mouthing, musing in public, simple gratification of the love of making oral sounds in the presence of others. It applies equally well to the brainless parader who is merely on display and to the mighty scholar or statesman who mumbles, purrs, twitters, or rumbles in his larynx. Both types only incite their audiences further to sleep, with the result never in doubt; relaxation without an interesting counter stimulation will always work but one way—toward comfortable, drifting, soothing sleep.

Variety Offers the Safest Hold on Interest.—The surest of all possible ways of keeping audiences attentive, and so awake, is to keep going from one stimulator to another. *Variety* is the key-note of success on the platform; variety in visual stimuli given by the actions of the body, variety in the use of the voice, variety in the use of words and language, and variety in meanings and revelations of the speaker's inner self. Variety, everlasting variety, more than any other one agency will save the speaker and keep the audience alert and attentive. The speaker who has only one trick of manner, voice, rhetoric, or meaning is lost before he starts, unless there happens to be one audience somewhere that just fits his style; but for any other group of listeners he is wholly unfitted. The speaker most successful will be the one most ingenious in finding and giving variety. For variety is the spice of speaking as well as of life.

Audience as Important as the Speaker.—Let the ambitious public speaker never forget that he as speaker is only half the equation, unless he speaks merely to hear his own voice or to utter words only for his own amusement and to ease his own chest. It is nothing short of ridiculous to stand before men and mouth words that nobody gets. It is the height of absurdity to expect results from an audience which does not understand your bodily action, which cannot endure your voice, and which does not know what your words mean. And the most unreasonable thing of all is for the speaker to take offense at the audience's indifference and listlessness, reviling them as swine unworthy of the pearls he is dropping at their feet.

If a speaker consents to stand before men to address them, there can be no such thing as pearls before swine. If the audience does not understand the speaker, whose is the fault? Obviously his; on him rests the burden of success and the odium for failure; otherwise he is

at fault in addressing them at all. Audiences will always listen if a speaker makes the right attack upon their listening powers, while any audience will grow listless and drift off to other matters as soon as the speaker uses methods that make no appeal to them. As long as the speaker has the floor he must comport himself according to the listening faculties of his auditors, else the blame is his.

Variety of Method.—Only less absurd is the notion that all audiences listen alike and comprehend equally well. No man of experience, in speaking to different types of audiences, would make such a contention. Men have been known to assume that the only issue involved in successful speaking is to get a man to speak in the presence of an audience. Academic men find their audiences—classes and seminars and faculties—attentive; may they therefore assume that all audiences would listen to them? Emphatically not. A lawyer can interest a court in a legal technicality despite his mumbling, monotone, and dullness of voice. Can he safely take this manner to a mixed audience or to a jury? The question answers itself. The advice to such a one is just this: "If you insist upon talking with a dull voice, with inert arms, and with a body poorly attuned, keep away from all but a very few audiences; there are only about two kinds left to you: people who must listen under pain of impending penalty, and people who by some fortuitous circumstance are for the moment hungry for your facts or doctrine. From all others keep away."

Limited Methods Means Limited Influence.—It is a poor apology ever to decry one's listeners as lacking in mental power or in ability to reach up to your high ideals and your superior learning. Phariseeism for a speaker is death to his usefulness. To rail at the "common herd," or to belittle men who know how to reach

them, is merely a confession of one's own limitations. The man who considers himself too good and learned and superior to address the rabble merely proclaims that he prefers his influence to be limited to his selected kind. More than this, the man who feels that to speak in the way necessary for influencing mixed crowds, and that to try to interest active, workaday folk is a degradation of his dignity and his superior manners, by such a refusal merely decides that here is a class over which he refuses to attempt to wield an influence. He rules them out of his world; an attitude entirely justifiable, but hardly consonant with protestations of a sympathetic, generous, or humane spirit.

Interest the Test.—The ultimate test is to have the audience say, "There was not a dull moment in the whole speech." Always there is a method that will bring this result; it arises from the right selection of facts and attitudes, couched in words that the audience finds clear and forceful, uttered with a voice that catches and dominates their ears, and revealed to their eyes as the true and living expression of the whole man. The speaker who cannot or will not conform to this standard only inflicts himself upon his audience, to their disgust, at the same time laying himself and his purposes open to misunderstanding, ridicule, and even disgrace.

Civilization calls always to the man who possesses two sovereign powers: the knowledge of what he is talking about—in government, in law, in civic affairs, in art, in science, in religion—and the ability to talk to the people, the great mass of the common people, in the language they understand, expressed with a voice that they react to, and coming from a body that tells the truth and nothing but the truth immediately and clearly. Such a man can win the greatest of all praise a speaker may achieve: "The people heard him gladly."

SELECTIONS

I. For Interpretation

OH, MY LUVE IS LIKE A RED, RED ROSE

Robert Burns

Oh, my luve is like a red, red rose
That's newly sprung in June;
Oh, my luve is like a melodie
That's sweetly played in tune.
As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.
Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.
And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Tho' it were ten thousand mile.

TO CELIA

Ben Jonson

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honoring thee
As giving it the hope that there
It might not withered be;
But thou thereon didst only breathe
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself but thee!

THE SANDS OF DEE

CHARLES KINGSLEY

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home
Across the sands of Dee!"
The western wind was wild and dank wi' foam,
And all alone went she.

The western tide crept up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see:
The rolling mist came down and hid the land—
And never home came she.

"Oh! is it weed, or fish, or floating hair—
A tress o' golden hair,
A drownèd maiden's hair
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee."

They row'd her in across the rolling foam,
The cruel, crawling foam,
The cruel, hungry foam,
To her grave beside the sea:
But still the boatmen hear her call the cattle home
Across the sands of Dee!

THE THREE FISHERS

CHARLES KINGSLEY

Three fishers went sailing out into the west,
  Out into the west as the sun went down;
Each thought on the woman who loved him the best;
  And the children stood watching him out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
  Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,
  And they trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower,
  And the night rack came rolling up ragged and brown!
But men must work, and women must weep,
Though storms be sudden, and waters deep,
  And the harbor bar be moaning.

Three corpses lay out on the shining sands,
  In the morning gleam as the tide went down,
And the women are weeping and wringing their hands
  For those who will never come back to the town;
For men must work, and women must weep,
And the sooner it's over the sooner to sleep—
  And good-by to the bar and its moaning.

THE LAST LEAF[1]

OLIVER WENDELL HOLMES

I saw him once before,
As he passed by the door,
  And again
The pavement stones resound,
As he totters o'er the ground
  With his cane.

---

[1] By permission of, and by special arrangement with Houghton Mifflin Company, the authorized publishers.

They say that in his prime,
Ere the pruning-knife of time
  Cut him down,
Not a better man was found
By the Crier on his round
  Through the town.

But now he walks the streets,
And he looks at all he meets
  Sad and wan,
And he shakes his feeble head
That it seems as if he said,
  "They are gone."

The mossy marbles rest
On the lips that he has pressed
  In their bloom,
And the names he loved to hear
Have been carved for many a year
  On the tomb.

My grandmamma has said—
Poor old lady, she is dead,
  Long ago—
That he had a Roman nose
And his cheek was like a rose
  In the snow.

But now his nose is thin,
And it rests upon his chin
  Like a staff,
And a crook is in his back,
And a melancholy crack
  In his laugh.

I know it is a sin
For me to sit and grin
  At him here;
But the old three-cornered hat,
And the breeches, and all that,
  Are so queer!

And if I should live to be
The last leaf upon the tree

In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling.

A MUSICAL INSTRUMENT

ELIZABETH BARRETT BROWNING

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.

He tore out a reed, the great god Pan,
From the deep cool bed of the river:
The limpid water turbidly ran,
And the broken lilies a-dying lay,
And the dragon-fly had fled away,
Ere he brought it out of the river.

High on the shore sat the great god Pan,
While turbidly flow'd the river;
And hack'd and hew'd as a great god can,
With his hard bleak steel at the patient reed,
Till there was not a sign of a leaf indeed
To prove it fresh from the river.

He cut it short, did the great god Pan
(How tall it stood in the river!),
Then drew the pith, like the heart of a man,
Steadily from the outside ring,
And notched the poor, dry, empty thing
In holes, as he sat by the river.

"This is the way," laugh'd the great god Pan
(Laughed while he sat by the river),
"The only way, since gods began

To make sweet music, they could succeed."
Then, dropping his mouth to a hole in the reed,
He blew in power by the river.

Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
Came back to dream on the river.

Yet half a beast is the great god Pan,
To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain—
For the reed which grows nevermore again
As a reed with the reeds in the river.

COMO[1]

JOAQUIN MILLER

The red-clad fishers row and creep
Below the crags, as half asleep,
Nor even make a single sound.
The walls are steep,
The waves are deep;
And if the dead man should be found
By these fishers in their round,
Why, who shall say but he was drowned?

The lake lay bright, as bits of broken moon
Just newly set within the newly cloven earth;
The ripened fields drew round a golden girth
Far up the steeps, and glittered in the noon.

---

[1] By permission of the publishers, Harr Wagner Company.

And when the sun fell down, from leafy shore
Fond lovers stole in pairs to ply the oar.
  The stars, as large as lilies, flecked the blue;
  From out the Alps the moon came wheeling through
  This rocky pass the great Napoleon knew.

A gala night it was—the season's prime;
  We rode from castled lake to festal town,
  To fair Milan—my friend and I; rode down
By night, where grasses waved in rippled rhyme;
And so what theme but love in such a time?
  His proud lip curved the while in silent scorn
  At thought of love; and then, as one forlorn,
He sighed, then bared his temples, dashed with gray,
Then mocked, as one outworn and well blasé.

A gorgeous tiger-lily, flaming red,
  So full of battle, of the trumpet's blare,
Of old-time passion, upreared its head.
  I galloped past, I leaned, I clutched it there.
From out the long strong grass I held it high,
  And cried: "Lo! this to-night shall deck her hair
Through all the dance. And mark! the man shall die
  Who dares assault, for good or ill design,
  The citadel where I shall set this sign."

He spoke no spare word all the after while,
  That scornful, cold, contemptuous smile of his.
  Why, better men have died for less than this.
Then in the hall the same old hateful smile.
  Then marvel not that when she graced the floor,
  With all the beauties gathered from the four
Far quarters of the world, and she, my fair,
The fairest, wore within her midnight hair
  My tiger-lily—marvel not, I say,
  That he glared like some wild beast well at bay.

Oh, she shone fairer than the summer star,
  Or curled sweet moon in middle destiny.
  More fair than sunrise climbing the sea,
Where all the loves of Ariadne are.
  Who loves, who truly loves, will stand aloof,
  The noisy tongue makes most unholy proof

Of shallow waters,—all the while afar
From out the dance I stood, and watched my star,
My tiger-lily, borne an oriflamme of war.

A thousand beauties flashed at love's advance;
  Like bright white mice at moonlight in their play,
  Or sunfish shooting in the shining bay,
The swift feet shot and glittered in the dance.
  Oh, have you loved, and truly loved, and seen
  Aught else the while than your own stately queen?
Her presence, it was majesty—so tall;
Her proud envelopment encompassed—all.
  She filled all space. I sought, I saw, but her.
  I followed as some fervid worshiper.

Adown the dance she moved with matchless pace.
  The world—my world—moved with her. Suddenly
  I questioned whom her cavalier might be.
'Twas he. His face was leaning to her face.
  I clutched my blade; I sprang; I caught my breath,
  And so stood leaning still as death.
And they stood still. She blushed, then reached and tore
The lily as she passed, and down the floor
She strewed its heart like bits of gushing gore.

'Twas he said heads, not hearts, were made to break.
  He taught me this that night in splendid scorn.
  I learned too well. The dance was done. Ere morn
We mounted—he and I—but no more spake.
  And this for woman's love. My lily worn
  In her dark hair in pride to be thus torn
And trampled on for this bold stranger's sake.
Two men rode silent back toward the lake.
  Two men rode silent down, but only one
  Rode up at morn to greet the rising sun.

The walls are steep,
The waves are deep;
  And if the dead man should be found
  By red-clad fishers in their round,
  Why, who shall say but he was drowned?

SELECTIONS

THE WOLF CRY[1]

LEW SARETT

The Arctic moon hangs overhead;
  The wide white silence lies below.
A starveling pine stands lone and gaunt,
  Black-penciled on the snow.

Weird as the moan of sobbing winds,
  A long, lone call floats up from the trail,
And the naked soul of the frozen North
  Trembles in that wail.

THE LOON[1]

LEW SARETT

A lonely lake, a lonely shore,
  A lone pine leaning on the moon;
All night long the water-beating wings
  Of a solitary loon.

With mournful wail from dusk to dawn
  He gibbered at the taunting stars—
A hermit-soul gone raving mad,
  And beating at his bars.

[1] By permission of the author and the publishers, Henry Holt & Co.

II. CHIEFLY FOR IMPERSONATION

JIM BLUDSOE[2]

JOHN HAY

Wall, no, I can't tell whar he lives,
  Because he don't live, you see;

[2] By permission of, and by special arrangement with Houghton Mifflin Company, the authorized publishers.

Leastways, he's got out of the habit
  Of living like you and me.
Whar have you been for the last three year
  That you haven't heard folks tell
How Bludsoe passed in his checks
  The night of the *Prairie Belle?*

He weren't no saint—them engineers
  Is all pretty much alike—
One wife in Natchez-under-the-hill,
  And another one here, in Pike;
A keerless man in his talk was Jim,
  And an awkward hand in a row,
But he never flunked, and he never lied—
  I reckon he never knowed how.

And this was all the religion he had—
  To treat his engine well;
Never be passed on the river;
  To mind the pilot's bell;
And if ever the *Prairie Belle* took fire—
  A thousand times he swore
He'd hold her nozzle agin the bank
  Till the last soul got ashore.

All boats has their day on the Mississip,
  And her day came at last—
The *Movastar* was a better boat,
  But the *Belle* she wouldn't be passed.
And so she came tearing along that night—
  The oldest craft on the line—
With a nigger squat on her safety-valve,
  And her furnace crammed rosin and pine.

The fire bust out as she cleared the bar,
  And burnt a hole in the night,
And quick as a flash she turned, and made
  For the willer-bank on the right.
There was running and cursing, but Jim yelled out
  Over all the infernal roar,
"I'll hold her nozzle agin the bank
  Till the last galoot's ashore."

Through the hot, black breath of the burning boat
  Jim Bludsoe's voice was heard,
And they all had trust in his cussedness,
  And knowed he would keep his word.
And sure's you're born, they all got off
  Afore the smokestacks fell—
And Bludsoe's ghost went up alone
  In the smoke of *Prairie Belle.*

He weren't no saint—but at jedgment
  I'd run my chance with Jim,
'Longside some pious gentleman
  That wouldn't shake hands with him.
He seen his duty, a dead sure thing—
  And he went for it thar and then:
And Christ ain't going to be too hard
  On a man that died for men.

MR. DOOLEY, ON THE GRIP[1]

Mr. Dooley was discovered making a seasonable beverage, consisting of one part syrup, two parts quinine, and fifteen parts strong waters. "What's the matter?" asked Mr. McKenna. "I have th' lah gr-rip," said Mr. Dooley, blowing his nose and wiping his eyes. "Bad cess to it! Did ye iver have it? Ye did not? Well, ye're lucky. Ye're a lucky man.

"I wint to McGuire's wake las' week. They gave him a dacint sind-off. No porther. An' himsilf looked natural, as fine a corpse as iver Gavin layed out. Gavin tould me so himsilf. He was as proud iv McGuire as if he owned him. Fetched half th' town in to look at him, an' give ivry wan iv thim cards. He near frightened ol' man Dugan into a faint. 'Mister Dugan, how old a-are ye?' 'Sivinty-five, thanks be,' says Dugan. 'Thin,' says Gavin, 'take wan iv me cards,' he says. 'I hope ye'll not forget me,' he says.

"'Twas there I got th' lah grip. Lastewise, it is me opinion iv it, though th' docthor said I swallowed a bug. It don't seem right,

---

[1] From *Mr. Dooley in the Hearts of His Countrymen*, by Finley Peter Dunne. Copyright by Small, Maynard & Co., 1899. Reprinted by permission of the publishers.

Jawn, f'r th' McGuires is a clane fam'ly; but th' docthor said a bug got into me system. 'What sort iv bug?' says I. 'A lah grip bug,' he says. 'Ye have Mickrobes in yer lungs,' he says. 'What's thim?' says I. 'Thim's th' lah grip bugs,' says he. 'Ye took wan in, an' warmed it,' he says, 'an' it has growed an' multiplied till yer system does be full iv thim,' he says, 'millions iv thim,' he says, 'marchin' an' countermarchin' through ye.' 'Glory be to the saints!' says I. 'Had I better swallow some insect powdher?' I says. 'Some iv thim in me head has a fallin' out, an' is throwin' bricks.' 'Foolish man,' says he. 'Go to bed,' he says, 'an' lave thim alone,' he says, 'whin they find who they're in,' he says, 'they'll quit ye.'

"So I wint to bed, an' waited while th' Mickrobes had fun with me. Monday all iv thim was quiet but thim in me stummick. They stayed up late dhrinkin' an' carousin' an' dancin' jigs till wurruds come up between th' Kerry Mickrobes an' thim fr'm Wexford; an' th' whole party wint over to me left lung, where they cud get th' air, an' had it out. Th' nex' day th' little Mickrobes made a toboggan slide iv me spine; an' manetime some Mickrobes that was workin' f'r th' tilliphone comp'ny got it in their heads that me legs was poles, an' put on their spikes an' climbed all night long.

"They was tired out th' next day till about five o'clock, whin thim that was in me head begin flushin' out th' rooms; an' I knew there was goin' to be doin's in th' top flat. What did thim Mickrobes do but invite all th' other Mickrobes in f'r th' ev'nin'. They all come. Oh, by gar, they was not wan iv thim stayed away. At six o'clock they began to move from me shins to me throat. They come in platoons an' squads an' dhroves. Some iv thim brought along brass bands, an' more thin wan hundred thousand iv thim dhruv through me pipes on dhrays. A throlley line was started up me back, an' iv'ry car run into a wagon-load iv scrap iron at th' base iv me skull.

"Th' Mickrobes in me head must 've done thimsilves proud. They tipped over th' chairs an' tables; an', in less time thin it takes to tell, th' whole party was at it. They'd been a hurlin' game in th' back iv me skull, an' th' folks was dancin' breakdowns an' havin' leppin' matches in me forehead; but they all stopped to mix in. Oh, 'twas a grand shindig—tin millions iv men, women, an' childher rowlin' on th' flure, hands an' feet goin', ice-picks an' hurlin' sticks, clubs, brickbats, flyin' in th' air! How many iv thim was kilt I never knew; f'r I wint as daft as a hen, an' dhreamt iv organizin' a Mickrobe Campaign Club that 'd sweep th' prim'ries,

an' maybe go acrost an' free Ireland. Whin I woke up me legs was as weak as a day-old baby's an' me poor head impty as a cobbler's purse. I want no more iv thim. Give me any bug fr'm a cockroach to an aygle, save an' excipt thim West iv Ireland Fenians, the Mickrobes."

NEW ENGLAND WEATHER[1]

MARK TWAIN

Gentlemen:—I reverently believe that the Maker who made us all makes everything in New England—but the weather. I don't know who makes that, but I think it must be raw apprentices in the Weather Clerk's factory, who experiment and learn how in New England for board and clothes, and then are promoted to make weather for countries that require a good article and will take their custom elsewhere if they don't get it. There is a sumptuous variety about the New England weather that compels the stranger's admiration—and regret. The weather is always doing something there; always attending strictly to business; always getting up new designs and trying them on the people to see how they will go. But it gets through more business in spring than in any other season. In the spring I have counted one hundred and thirty-six different kinds of weather inside of four-and-twenty hours. It was I that made the fame and fortune of that man that had that marvelous collection of weather on exhibition at the Centennial that so astounded the foreigners. He was going to travel all over the world and get the specimens from all the climes. I said: "Don't you do it. You come to New England on a favorable spring day." I told him what we could do in the way of style, variety, and quantity. Well, he came, and he made his collection in four days. As to variety—why, he confessed that he got hundreds of kinds of weather that he had never heard of before. And as to quantity—well, after he had picked out and discarded all that was blemished in any way, he not only had weather enough, but weather to spare; weather to hire out; weather to sell; weather to deposit; weather to invest; weather to give to the poor.

The people of New England are by nature patient and forbearing;

---

[1] Copyright by Harper & Brothers. Permission to reprint granted by the trustees of the Clemens estate and the officers of the Mark Twain Company.

but there are some things which they will not stand. Every spring they kill a lot of poets for writing about "Beautiful Spring." These are generally casual visitors who bring their notions of spring from somewhere else, and cannot, of course, know how the natives feel about spring. And so, the first thing they know, the opportunity to inquire how they feel has permanently gone by.

Old Probabilities has a mighty reputation for accurate prophecy, and thoroughly well deserves it. But he doesn't know what the weather is going to be in New England. He can't any more tell than he can tell how many Presidents of the United States there's going to be next year. Well, he mulls it over, and by and by he gets out something about like this: "Probably nor'east to sou'west winds, varying to the southward and westward and eastward and points between; high and low barometer, sweeping around from place to place; probable areas of rain, snow, hail, and drought, succeeded or preceded by earthquakes, with thunder and lightning." Then he jots down this postscript from his wandering mind to cover accidents: "But it is possible that the program may be wholly changed in the mean time."

Yes, one of the brightest of gems in the New England weather is the dazzling uncertainty of it. There is only one thing certain about it, you are certain there is going to be plenty of weather—a perfect grand review; but you never can tell which end of the procession is going to move first.

I could speak volumes about the inhuman perversity of the New England weather, but I will give but a single specimen. I like to hear rain on a tin roof, so I covered part of my roof with tin, with an eye to that luxury. Well, sir, do you think it ever rains on the tin? No, sir; it skips it every time.

But, after all, there are one or two things about that weather (or, if you please, effects produced by it) which we residents would not like to part with. If we had not our own bewitching autumn foliage, we should still have to credit the weather with one feature which compensates for all its bullying vagaries, the ice-storm—when a leafless tree is clothed with ice from the bottom to the top—ice that is as bright and clear as crystal; every bough and twig is strung with ice-beads, frozen dewdrops, and the whole tree sparkles, cold and white, like the Shah of Persia's diamond plume. Then the wind waves the branches, and the sun comes out and turns all those myriads of beads and drops to prisms, that glow and hum and flash with all manner of colored fires, which change and change again, with inconceivable rapidity, from blue to red, from red to green, and green to gold; the tree becomes a sparkling fountain, a very ex-

plosion of dazzling jewels; and it stands there the acme, the climax, the supremest possibility in art or nature of bewildering, intoxicating, intolerable magnificence. One cannot make the words too strong.

Month after month I lay up hate and grudge against the New England weather; but when the ice-storm comes at last I say. "There, I forgive you now; the books are square between us; you don't owe me a cent; go and sin some more; your little faults and foibles count for nothing; you are the most enchanting weather in the world."

THE COURTIN'

JAMES RUSSELL LOWELL

God makes sech nights, all white an' still
  Fur'z you can look or listen,
Moonshine an' snow on field an' hill,
  All silence an' all glisten.

Zekle crep' up quite unbeknown
  An' peeked in thru the winder,
An' there sot Huldy all alone,
  'Ith no one nigh to hender.

A fireplace filled the room's one side
  With a cord o' wood in—
There warn't no stoves (tell comfort died)
  To bake ye to a puddin'.

The wa'nut logs shot sparkles out
  Towards the pootiest, bless her,
An' leetle flames danced all about
  The chiny on the dresser.

Agin the chimbley crook-necks hung,
  An' in amongst 'em rusted
The ole queen's arm that Gran'ther Young
  Fetched back from Concord busted.

The very room, 'coz she was in,
  Seemed warm from floor to ceilin',
An' she looked full ez rosy ag'in
  Ez the apples she was peelin'.

'T was kin' o' kingdom-come to look
  On sech a blessed creetur,
A dogrose blushin' to a brook
  Ain't modester nor sweeter.

He was six foot o' man, A1,
  Clean grit an' human natur';
None couldn't quicker pitch a ton
  Nor drop a furrer straighter.

He'd sparked it with full twenty gals,
  Had squired 'em, danced 'em, druv 'em,
Fust this one, an' then thet, by spells—
  All is, he couldn't love 'em.

But long o' her his veins 'ould run
  All crinkly like curled maple,
The side she breshed felt full o' sun
  Ez a south slope in Ap'il.

She thought no v'ice hed sech a swing
  Ez hisn in the choir;
My! when he made Ole Hundred ring,
  She *knowed* the Lord was nigher.

An' she'd blush scarlit, right in prayer,
  When her new meetin'-bunnet
Felt somehow thru its crown a pair
  O' blue eyes sot upon it.

Thet night, I tell ye, she looked *some!*
  She seemed to 've got a new soul,
For she felt sartin sure he'd come,
  Down to her very shoe-sole.

She heered a foot, an' knowed it, tu,
A-raspin' in the scraper—
All ways to once her feelin' flew
Like sparks of burnt-up paper.

He kin' o' l'itered on the mat,
Some doubtfle o' the sekle;
His heart kep' goin' pity-pat,
But hern went pity Zekle.

An' yit she gin her cheek a jerk
Ez though she wished him furder,
An' on her apples kep' to work,
Parin' away like murder.

"You want to see my Pa, I s'pose?"
"Wal . . . no . . . I come designin'"—
"To see my Ma? She's sprinklin' clo'es
Agin to-morrer's i'nin'."

To say why gals act so or so,
Or don't 'ould be presumin';
Mebby to mean *yes* an' say *no*
Comes nateral to women.

He stood a spell on one foot fust,
Then stood a spell on t'other,
An' on which one he felt the wust
He couldn't ha' told ye, nuther.

Says he, "I'd better call ag'in";
Says she, "Think likely, Mister";
Thet last word pricked him like a pin,
An' . . . Wal, he up an' kist her.

When Ma bimeby upon 'em slips,
Huldy sot pale ez ashes,
All kin' o' smily 'roun' the lips
An' teary 'roun' the lashes.

For she was jes' the quiet kind
  Whose naturs never vary,
Like streams that keep a summer mind
  Snow-hid in Jenooary.

The blood clost 'roun' her heart felt glued
  Too tight for all expressin',
Tell mother see how matters stood,
  An' gin 'em both her blessin'.

Then her red come back like the tide
  Down to the Bay o' Fundy,
An' all I know is they was cried
  In meetin' come nex' Sunday.

A SIMILAR CASE

Jack, I hear you've gone and done it;
  Yes, I know; most fellows will;
Went and tried it once myself, sir,
  Though you see I'm single still.
And you met her—did you tell me—
  Down at Newport, last July,
And resolved to ask the question
  At a soirée? So did I.

I suppose you left the ball-room,
  With its music and its light;
For they say love's flame is brightest
  In the darkness of the night.
Well, you walked along together,
  Overhead the starlit sky;
And I'll bet—old man, confess it—
  You were frightened. So was I.

So you strolled along the terrace,
  Saw the summer moonlight pour
All its radiance on the waters,
  As they rippled on the shore,
Till at length you gathered courage,
  When you saw that none was nigh—

Did you draw her close and tell her
That you loved her? So did I.

Well, I needn't ask you further,
And I'm sure I wish you joy.
Think I'll wander down and see you
When you're married—eh, my boy?
When the honeymoon is over
And you're settled down, we'll try—
What? the deuce you say! Rejected!
You rejected? So was I.

CHIQUITA [1]

BRET HARTE

Beautiful! Sir, you may say so. Thar isn't her match in the country—
Is thar, old gal? Chiquita, my darlint, my beauty!
Feel of that neck, sir—thar's velvet! Whoa! Steady—ah, will you? you vixen!
Whoa! I say. Jack, trot her out: let the gentleman look at her.
Morgan!—She ain't nothin' else, and I've got the papers to prove it.
Sired by Chippewa Chief, and twelve hundred dollars won't buy her.
Briggs of Tuolumne owned her. Did you know Briggs of Tuolumne?—
Busted hisself in White Pine, and blew out his brains down in 'Frisco?
Hedn't no savey—had Briggs. Thar, Jack! that 'll do; quit foolin'!
Nothin' to what she kin do when she's got her work cut out before her.
Hosses is hosses, you know, and likewise, too, jockeys is jockeys;
And 'tain't every man as can ride as knows what a hoss has got in him.

Know the old ford on the Fork, that nearly got Flanigan's leaders?
Nasty in daylight, you bet, and a mighty rough ford in low water!

---

[1] By permission of, and by special arrangement with Houghton Mifflin Company, the authorized publishers.

Well, it ain't six weeks ago that me and the Jedge and his nevey
Struck for that ford in the night, in the rain, and the water all round

Up to our flanks in the gulch, and Rattlesnake Creek just a-bilin';
Not a plank left in the dam, and nary a bridge on the river.
I had the gray, and the Jedge had his roan, and his nevey, Chiquita;
And after us trundled the rocks jest loosed from the top of the cañon.

Lickity, lickity, switch, we came to the ford, and Chiquita
Buckled right down to her work, and afore I could yell to her rider,
Took water jest at the ford, and there was the Jedge and me standing,
And twelve hundred dollars of hossflesh afloat, and a-driftin' to thunder!

Would ye b'lieve it, that night that hoss—that ar' filly—Chiquita—
Walked herself into her stall, and stood there all quiet and dripping!
Clean as a beaver or rat, with nary a buckle of harness,
Jest as they swam the Fork—that hoss—that ar' filly—Chiquita.
That's what I call a hoss! and—what did you say?—Oh, the nevey?
Drowned, I reckon—leastways, he never kem back to deny it.
Ye see the derned fool had no seat—ye couldn't have made him a rider:
And then, ye know, boys will be boys, and hosses—well, hosses is hosses!

ALLA FOR ROSA[1]

T. A. Daly

Chrees'mas time ees vera funny!
I no feel dees way before.
I gon' out an' spenda money
Teel I no gat anny more.

Just blowed dollar 'n' half for Rosa—
Dollar 'n' half for buya reeng!
Alla for her! I no supposa
She gon' geev me anytheeng.

---

[1] By permission of the author and Harcourt, Brace, and Howe, the holders of the copyright.

Chrees'mas mak' your heart so tender
  Lika snowball w'en eet melts,
You no care how mooch you spenda
  Jus' for pleasin' som' one else.

Dat'sa way dees Chrees'mas fever
  Catcha me. I got eet bad!
I no care how mooch I geeve her
  Jus' so long eet mak' her glad.

I no want her geeve me notheeng;
  I gon' mak' dees present free,
Jus' becausa Rosa tal me
  She gon' marry weetha me.

Chrees'mas time ees vera funny;
  I no feel dees way before.
Mak' me gon' and spenda money
  Teel I no gat anny more.

THE MINISTER'S BLUNDER [1]

MARK TWAIN

Now, you know, there are anecdotes and anecdotes, short meter and long meter. I shall give you a long-meter one, one with a snapper at the end. It is about a Scotch-Irish minister who thought he was called to preach the Gospel, while he knew that he had the gift of oratory, and he never missed an opportunity to display it. An opportunity was afforded on the occasion of a christening. There was a considerable audience, made up of relatives, friends, and neighbors of the parents. The preacher began by saying:

"We have met together on a very interesting occasion—the christening of a little child—but I see already a look of disappointment on your faces. Is it because this infant is so small? We must bear in mind that this globe upon which we live is made up

---

[1] Copyright by Harper & Brothers. Permission to reprint granted by the trustees of the Clemens estate and the officers of the Mark Twain Company.

of small things, infinitesimal objects, we might say. Little drops of water make the mighty ocean; the mountains which rear their hoary heads toward heaven and are often lost in the clouds are made up of little grains of sand. Besides, my friends, we must take into consideration the possibilities in the life of this little speck of humanity. He may become a great preacher, multitudes may be swayed by his eloquence and be brought to see and believe in the truths of the Gospel. He may become a distinguished physician, and his fame as a healer of men may reach the uttermost ends of the earth, and his name go down to posterity as one of the great benefactors of his kind. He may become a great astronomer and may read the heavens as an open book. He may discover new stars which may be coupled with those of Newton and other great discoverers. He may become a distinguished statesman and orator, and by the strength of his intellect and eloquence he may control the destinies of nations and his name be engraved upon monuments erected to perpetuate his memory by his admiring and grateful countrymen. He may become an author and a poet, and his name may yet appear among those now entombed in Westminster. He may become a great warrior and lead armies to battle and victory; his prowess and valor may change the map of Europe. Methinks I hear the plaudits of the people at the mention of his deeds and name. He may become—er—er—he might—er" (turning to the mother)—"What is his name?"

The mother, very much bewildered: "What is the baby's name?"

"Yes, what is his name?"

The mother: "Its name is Mary Ann."

III. For Public Address

THE FAME OF ABRAHAM LINCOLN

The life of Abraham Lincoln moved upon that high, consistent plane which the surroundings of his youth inspired. Poverty is a hard but oftentimes a loving nurse. If fortune denies the luxuries of wealth, she makes generous compensation in that greater love which they alone can know who have faced privations together. The child may shiver in the fury of the blast which no maternal tenderness can shield him from, but he may feel a helpless tear

drop upon his cheek, which will keep him warm till the snows have covered his hair. It is not wealth that counts in the making of the world, but character. And character is best formed among those surroundings where every waking hour is filled with struggle, where no flag of truce is ever sent, and only darkness stays the conflict.

You may measure the heights and sound the depths; you may gain the rewards of power and renown; you may quiver under the electric current of applause—the time will come when these will fall from you like the rags that cover your body. The robes of power and the husks of pretense will alike be stripped away, and you must stand at the end as you stood at the beginning—revealed.

Under such a test Abraham Lincoln might stand erect, for no man loved the humbler, nobler traits more earnestly than he. What he pretended to be he was; genuine and sincere, he did not need embellishment.

And as we move away from him, and years and events pass between us, his form will be visible and distinct, for such characters are built upon courage and faith and that affection which is the seat of both, and not playthings, but the masters of time.

How long the names of men will last no human foresight can discover, but even against the havoc and confusion in which so many names go down, the fame of Lincoln will stand as immovable and as long as the Pyramids against the rustle of the Egyptian winds.

THE SCHOLAR IN A REPUBLIC

WENDELL PHILLIPS

"It is unfortunate," says Jefferson, "that the efforts of mankind to secure the freedom of which they have been deprived should be accompanied with violence and even with crime. But while we weep over the means, we must pray for the end." Pray fearlessly for such ends: there is no risk. "Men are all tories by nature," says Arnold, "when tolerably well off: only monstrous injustice and atrocious cruelty can arouse them." Some talk of the rashness of the uneducated classes. Alas! ignorance is far oftener obstinate than rash. Against one French Revolution—that scarecrow of the ages—weigh Asia, "carved in stone," and a thousand years of Europe, with her half-dozen nations meted out and trodden down to be dull and contented footstools of kings. The customs of a

thousand years ago are the sheet-anchor of the passing generation, so deeply buried, so fixed, that the most violent efforts of the maddest fanatic can drag it but a hair's-breadth.

At last that disgraceful seal of slave complicity is broken. Let us inaugurate a new departure, recognize that we are afloat on the current of Niagara—eternal vigilance the condition of our safety—that we are irrevocably pledged to the world not to go back to bolts and bars—could not if we would, and would not if we could. Never again be ours the fastidious scholarship that shrinks from rude contact with the masses. Very pleasant it is to sit high up in the world's theater and criticize the ungraceful struggles of the gladiators, shrug one's shoulders at the actors' harsh cries, and let every one know that but for "this villainous saltpeter you would yourself have been a soldier." But Bacon says, "In the theater of man's life, God and His angels should be lookers-on." "Sin is not taken out of a man as Eve was out of Adam, by putting him to sleep." "Very beautiful," says Richter, "is the eagle when he floats with outstretched wings aloft in the clear blue; but sublime when he plunges down through the tempest to his aery on the cliff, where his unfledged young ones dwell and are starving." Accept proudly the analysis of Fisher Ames: "A monarchy is a man-of-war, stanch, iron-ribbed, resistless when under full sail; yet a single hidden rock sends her to the bottom. Our republic is a raft, hard to steer, and your feet always wet; but nothing can sink her." If the Alps, piled in cold and silence, be the emblem of despotism, we joyfully take the ever-restless ocean for ours—only pure because never still.

WAR WITH MEXICO

THOMAS CORWIN

You may wrest provinces from Mexico by war; you hold them by the right of the strongest; you may rob her; but a treaty of peace to that effect with the people of Mexico, legitimately and freely made, you will never have. I thank God that it is so, as well for the sake of the Mexican people as ourselves; for, unlike the Senator from Alabama, I do not value the life of a citizen of the United States above the lives of a hundred thousand Mexicans and children—a rather cold sort of philanthropy, in my judgment. For the sake of Mexico, then, as well as our own country, I rejoice that

it is an impossibility that you can obtain by treaty from her those territories under the existing state of things.

Sir, had one come and demanded Bunker Hill of the people of Massachusetts, had England's Lion ever showed himself there, is there a man over thirteen and under ninety who would not have been ready to meet him? But this same American goes into a sister republic and says to poor, weak Mexico, "Give up your territory; I need more room." England might as well demand our territory east of the Alleghanies—what would be the response? They would say that we must give this to John Bull. Why? "He wants room." The Senator from Michigan says he must have this. Why, my worthy, Christian brother? On what principle of justice? "I want room."

Mr. President, if the history of our race has established any truth, it is but a confirmation of what is written, "The way of the transgressor is hard." Inordinate ambition, wantoning in power and spurning the humble maxims of justice, ever has ended and ever shall end in ruin. Strength cannot always trample on weakness; the humble shall be exalted, the bowed-down will at length be lifted up. It is by faith in the law of strict justice, and the practice of its precepts, that nations alone can be saved. All the annals of the human race, sacred and profane, are written over with this great truth in characters of living light. It is my fear, my fixed belief, that in this invasion, this war with Mexico, we have forgotten this vital truth.

THE MURDER OF LOVEJOY

Wendell Phillips

A comparison has been drawn between the events of the Revolution and the tragedy at Alton. We have it asserted here, in Faneuil Hall, that Great Britain had a right to tax colonies; and we have heard the mob at Alton, the drunken murderers of Lovejoy, compared to those patriot fathers who threw the tea overboard. Fellow-citizens, is this Faneuil Hall doctrine? The mob at Alton were met to wrest from a citizen his just rights—met to resist the laws. We have been told that our fathers did the same; and the glorious mantle of Revolutionary precedent has been thrown over the mobs of our day. To make out their title to such defense the gentleman

says that the British Parliament had a right to tax these colonies. Shame on the American who calls the tea tax and Stamp Act laws. Our fathers resisted, not the king's prerogative, but the king's usurpation. To find any other account you must read our Revolutionary history upside down.

Sir, when I heard the gentleman lay down principles which place the murderers of Alton side by side with Otis and Hancock, with Quincy and Adams, I thought those pictured lips would have broken into voice to rebuke the recreant American—the slanderer of the dead. The gentleman says Lovejoy was presumptuous and imprudent: "He died as the fool dieth." And a reverend clergyman of the city tells us that no citizen has a right to publish opinions disagreeable to the community. If any mob follows such publication, on him rests the guilt. He must wait, forsooth, till the people come up to it and agree with him. This libel on liberty goes on to say that the want of right to speak as we think is an evil inseparable from republican institutions. If this be so, what are they worth? Welcome the despotism of the sultan, where one knows what he may publish and what he may not, rather than the tyranny of this double-headed monster, the mob, where we know not what we may think or say, till some fellow-citizen has tried it and paid for the lesson with his life. Shades of Hugh Peters and John Cotton save us from such pulpits.

Imprudent to defend the liberty of the press! Why? Because the defense was unsuccessful? Does success gild crime into patriotism, and the want of it change heroic self-devotion to imprudence? Was Hampden imprudent when he drew the sword and threw away the scabbard? Yet he, judged by that single hour, was unsuccessful. After a short exile the race he hated sat upon the throne.

Imagine yourself present when the first news of Bunker Hill battle reached a New England town. The tale would have run thus: "The patriots are routed—the redcoats victorious—Warren lies dead upon the field." With what scorn would that Tory have been received who should have charged Warren with imprudence, who should have said that, bred a physician, he was "out of place" in that battle, and "dieth as the fool dieth." How would the intimation have been received that Warren and his associates should have awaited a better time?

One word, gentlemen. As much as thought is better than money, so much is the cause in which Lovejoy died nobler than a mere question of taxes. James Otis thundered in this hall when the king but did touch his pocket. Imagine, if you can, his indignant elo-

quence had England offered to put a gag upon his lips. The question that stirred the Revolution touched our civil interests. This concerns us not only as citizens, but as immortal beings.

THE HOMES OF THE PEOPLE

HENRY W. GRADY

I went to Washington the other day and I stood on the Capitol Hill; my heart beat quick as I looked at the towering marble of my country's Capitol, and the mist gathered in my eyes as I thought of its tremendous significance, and the armies and the Treasury, and the judges and the President, and the Congress and the courts, and all that was gathered there. And I felt that the sun in all its course could not look down on a better sight than that majestic home of a republic that had taught the world its best lessons of liberty. And I felt that if honor and wisdom and justice abided therein, the world would at last owe that great house in which the ark of the covenant of my country is lodged, its final uplifting and its regeneration.

Two days afterward I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with big trees, encircled in meadow and field rich with the promise of harvest. The fragrance of the pink and hollyhock in the front yard was mingled with the aroma of the orchards and of the gardens, and resonant with the cluck of poultry and the hum of bees.

Inside was quiet, cleanliness, thrift, and comfort. There was the clock that had welcomed, in steady number, every new-comer to the family, that had ticked the solemn requiem of the dead, and had kept company with the watcher at the bedside. There were the big, restful beds and the old, open fireplace, and the old family Bible, thumbed with the fingers of hands long since still and wet with the tears of eyes long since closed, holding the simple annals of the family and the heart and the conscience of the home.

Outside, there stood my friend, the master, a simple, upright man, with no mortgage on his roof, no lien on his growing crops, master of his land and master of himself. There was his old father, an aged, trembling man, but happy in the heart and home of his son. As they started to their home the hands of the old man went down

on the young man's shoulder, laying there the unspeakable blessing of the honored and grateful father and ennobling it with the knighthood of the Fifth Commandment.

And as they reached the door the mother came with the sunset falling fair on her face and lighting up her deep, patient eyes, while her lips, trembling with the rich music of her heart, bade her husband and son welcome to their home. Beyond was the housewife busy with her household cares, clean of heart and conscience, the buckler and helpmeet of her husband. Down the lane came the children, trooping home after the cows, seeking as truant birds do the quiet of their home nest.

And I saw the night come down on the house, falling gently as the wings of the unseen dove. And the old man—while a startled bird called from the forest, and the trees were shrill with the cricket's cry, and the stars were swarming in the sky—got the family around him and, taking the Bible from the table, called them to their knees, the little baby hiding in the folds of its mother's dress, while he closed the record of that simple day by calling down God's benediction on that family and on that home. And while I gazed, the vision of that marble Capitol faded. Forgotten were its treasures and its majesty, and I said, "Oh, surely here in the homes of the people are lodged at last the strength and the responsibility of this government, the hope and the promise of the republic."

THE UNIVERSITIES AND THE MASSES

The great voice of America does not come from the seats of learning. It comes in a murmur from the hills and woods and farms and factories and the mills, rolling and gaining volume until it comes to us from the homes of common men. Do these echoes murmur in the corridors of the universities? I have not heard them. The universities would make men forget their common origins, forget their universal sympathies, and join a class—and no class can ever serve America. I have dedicated every power that is within me to bring the colleges that I have anything to do with to an absolutely democratic regeneration in spirit, and I shall not be satisfied until America shall know that the men in the colleges are saturated with the same thought, the same sympathy, that pulses through the great body politic.

SELECTIONS

A MESSAGE TO GARCIA[1]

ELBERT HUBBARD

Extract from an article in the "Philistine," March, 1899

When war broke out between Spain and the United States it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail or telegraph message could reach him. The President must secure his co-operation, and quickly.

What to do!

Some one said to the President, "There's a fellow by the name of Rowan will find Garcia for you if anybody can." Rowan was sent for and given a letter to be delivered to Garcia. How "the fellow by the name of Rowan" took the letter, and sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed the hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! There is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebræ which will cause them to be loyal to a trust, to act promptly, concentrate their energies; do the thing—"Carry a message to Garcia!"

General Garcia is dead now, but there are other Garcias. No man who has endeavored to carry out an enterprise where many hands were needed but has been well-nigh appalled at times by the imbecility of the average man—the inability or unwillingness to concentrate on a thing and do it. Slipshod assistance, foolish inattention, dowdy indifference, and half-hearted work seem the rule; and no man succeeds, unless, by hook or crook or threat, he forces or bribes other men to assist him; or, mayhap, God in His goodness performs a miracle and sends him an angel of light for an assistant.

My heart goes out to the man who does his work when the "boss" is away as well as when he is at home. The man who, when given a letter for Garcia, quietly takes the missive without asking any

[1] Reprinted by special permission of The Roycrofters.

idiotic question, and, with no lurking intention of chucking it into the nearest sewer or of doing aught else but deliver it, never gets "laid off" nor has to go on strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks for shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every town, city, and village—in every office, shop, store, and factory. The world cries out for such; he is needed, and needed badly—the man who can carry a message to Garcia.

DANIEL O'CONNELL

Wendell Phillips

I do not think I exaggerate when I say that never since God made Demosthenes has He made a man better fitted for a great work than Daniel O'Connell.

You may say that I am partial to my hero, but John Randolph of Roanoke, who hated an Irishman almost as much as he did a Yankee, when he got to London and heard O'Connell, the old slaveholder threw up his hands and exclaimed, "This is the man, those are the lips, the most eloquent that speak English in my day," and I think he was right.

Webster could address a bench of judges; Everett could charm a college; Choate could delude a jury; Clay could magnetize a Senate; and Tom Corwin could hold the mob in his right hand; but no one of these men could do more than this one thing. The wonder about O'Connell was that he could outtalk Corwin, he could charm a college better than Everett, and leave Henry Clay himself far behind in magnetizing a Senate.

It has been my privilege to have heard all the great orators of America who have become singularly famed about the world's circumference. I know what was the majesty of Webster; I know what it was to melt under the magnetism of Henry Clay; I have seen eloquence in the iron logic of Calhoun; but O'Connell was Webster, Clay, and Calhoun in one. Before the courts, logic; at the bar of the Senate, unanswerable and dignified; on the platform, grace, wit, and pathos; before the masses, a whole man. Emerson says, "There is no true eloquence, unless there is a man behind the speech." Daniel O'Connell was listened to because all England and Ireland knew that

there was a man behind the speech—one who could be neither bought, bullied, nor cheated.

When I was in Naples I asked Thomas Fowell Burton, "Is Daniel O'Connell an honest man?" "As honest a man as ever breathed," said he, and then he told me the following story: "When, in 1830, O'Connell first entered Parliament, the anti-slavery cause was so weak that it had only Lushington and myself to speak for it, and we agreed that when he spoke I would cheer him up, and when I spoke he should cheer me. O'Connell came with one Irish member to support him. A large party of members (I think Buxton said twenty-seven) whom we called the West India interest, the Bristol party, the slave party, went to him, saying: 'O'Connell, at last you are in the House, with one helper. If you will never go down to Freemason's Hall with Buxton and Brougham, here are twenty-seven votes for you on every Irish question. If you work with those Abolitionists, count us always against you.'"

It was a terrible temptation. How many a so-called statesman would have yielded! O'Connell said, "Gentlemen, God knows I speak for the saddest people the sun sees; but may my right hand forget its cunning and my tongue cleave to the roof of my mouth, if to help Ireland—even Ireland—I forget the negro one single hour. From that day," said Buxton, "Lushington and I never went into the lobby that O'Connell did not follow us."

And then, besides his irreproachable character he had what is half the power of a popular orator, he had a majestic presence. A little O'Connell would have been no O'Connell at all. In youth he had the brow of a Jupiter and the stature of Apollo. Sydney Smith says of Lord John Russell's five feet, when he went down to Yorkshire after the Reform bill had passed, the stalwart hunters of Yorkshire exclaimed, "What! that little shrimp, he carry the Reform bill!" "No, no!" said Smith, "he was a large man, but the labors of the bill shrunk him."

I remember the story Russell Lowell tells of Webster; when, a year or two before his death, the Whig party thought of dissolution, Webster came home from Washington and went down to Faneuil Hall to protest, and four thousand of his fellow-Whigs came out; drawing himself up to his loftiest proportion, his brow charged with thunder, before the listening thousands, he said, "Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitutional Whig. If you break up the Whig party, sir, where am I to go?" And says Lowell, "We all held our breath, thinking where he could go. But if he had been five feet three we should have said, 'Who do you suppose cares where you go?'"

Well, O'Connell had all that; and true nature seemed to be speaking all over him. It would have been a pleasure even to look at him if he had not spoken at all, and all you thought of was a greyhound.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him once in Exeter Hall say, "Americans, I send my voice careering across the Atlantic like a thunder-storm, to tell the slaveholders of the Carolinas that God's thunderbolts are hot, and to remind the negro that the dawn of his redemption is drawing near," and I seemed to hear his voice reverberating and re-echoing back to London from the Rocky Mountains.

And then, with the slightest possible flavor of an Irish brogue, he would tell a story that would make all Exeter Hall laugh, and the next moment there would be tears in his voice, like an old song, and five thousand men would be in tears. And all the while no effort—he seemed only breathing.

"As effortless as woodland nooks
Send violets up and paint them blue."

IRISH ALIENS

Richard L. Sheil

I should be surprised indeed if, while you are doing us wrong, you did not profess your solicitude to do us justice. From the day on which Strongbow set his foot upon the shore of Ireland, Englishmen were never wanting in protestations of their deep anxiety to do us justice. Even Stafford, the deserter of the people's cause, while he trampled upon our rights and trod upon the heart of the country, protested his solicitude to do justice to Ireland. What marvel is it, then, that gentlemen opposite should deal in such vehement protestations?

There is, however, one man of great abilities whose talents and whose boldness have placed him in the topmost place in his party; who, disdaining all imposture, and flinging off the slender veil by

which his political associates affect to cover, though they cannot hide, their motives, distinctly and audaciously tells the Irish people that they are not entitled to the same privileges as Englishmen, and pronounces them in every particular to be aliens—to be aliens in race, aliens in country, aliens in religion!

Aliens! Good God! Was Arthur, Duke of Wellington, in the House of Lords, and did he not start up and exclaim, "Hold! I have seen the aliens do their duty"? The Duke of Wellington is not a man of an excitable temperament; his mind is of a cast too martial to be easily moved, but, notwithstanding this, I cannot help thinking that when he heard his Roman Catholic countrymen designated by such a phrase he ought to have remembered the many fields of fight in which we have been contributors to his renown. "The battles, sieges, fortunes that he has passed" ought to have come back upon him. He ought to have remembered that, from the earliest achievement, in which he displayed that military genius which has placed him foremost in the annals of warfare, down to the last and surpassing combat, which has made his name imperishable—from Assaye to Waterloo—the Irish soldiers, with whom your armies are filled, were the inseparable auxiliaries to the glory with which his unparalleled successes have been crowned. Whose were the arms that drove your bayonets at Vimiera, Badajos, Salamanca, Albuera, Toulouse, and, last of all, the greatest—tell me, for you were there (I appeal to the gallant soldier before me), tell me, if on that day, when the destinies of mankind were trembling in the balance, while death fell in showers, when the artillery of France was leveled with the precision of the most deadly science, when her legions, incited by the voice and inspired by the example of their mighty leader, rushed again and again to the onset—tell me if for an instant, when to hesitate for an instant was to be lost, the "aliens" blanched? And when the moment for the last and decisive movement had arrived, when, with words familiar but immortal, the great captain cried, "Up, lads, and at them!"—tell me if Catholic Ireland, with less heroic valor than the natives of your own glorious country, precipitated herself on the foe?

The blood of England, Scotland, and Ireland flowed in the same stream, and drenched the same field. When the chill morning dawned their dead lay cold and stark together. In the same deep pit their bodies were deposited; the dew falls from heaven upon their union in the grave. Partakers in every peril, in the glory shall we not be permitted to participate? And shall we be told, as requital, that we are estranged from the noble country for whose salvation our life-blood was poured out?

WHAT IS A MINORITY?

JOHN B. GOUGH

What is a minority? The chosen heroes of this earth have been in the minority. There is not a social, political, or religious privilege that you enjoy to-day that was not bought for you by the blood and tears and patient sufferings of the minority. It is the minority that have vindicated humanity in every struggle. It is the minority that have come out as iconoclasts to beat down the Dagons their fathers have worshiped — the old abuses of society. It is the minority that have stood in the van of every moral conflict, and achieved all that is noble in the history of the world. You will find that each generation has been always busy in gathering up the scattered ashes of the martyred heroes of the past, to deposit them in the golden urn of a nation's history.

Look at Scotland, where they are erecting monuments—to whom? To the Covenanters. Ah, they were in a minority. Read their history, if you can, without the blood tingling to the tips of your fingers. Look at that girl, of whose innocent stratagem the legend has come down to us, and see how persecution sharpens the intellect as well as gives power to faith! She was going to the conventicle. She knew the penalty of that deed was death. She met a company of troopers. "My girl, where are you going?" She could not tell them a lie; she must tell the truth. It was death to go to that conventicle; to tell that she was going there was to reveal its place to these soldiers; and the lives of her friends were in her hands. "Let me go!" she said. "I am going to my father's house. My elder brother is dead and he has left a will, and I am in it; and it it is to be read to-day." "Go, my girl," said he, "and I hope you will have something handsome." These were the minority, that through blood and tears and scourgings—dyeing the waters with their blood and staining the heather with their gore—fought the glorious battle of religious freedom.

Minority! if a man stand up for the right, though the right be on the scaffold, while the wrong sits in the seat of government; if he stands for the right, though he eat, with the right and truth, a wretched crust; if he walk with obloquy and scorn in the by-lanes and streets, while falsehood and wrong ruffle it in silken attire—let him remember that wherever the right and truth are there are always "troops of beautiful, tall angels" gathering round him, and God Himself stands within the dim future and keeps watch over His own! If a man stands for the right and the truth, though every

man's finger be pointed at him, though every woman's lips be curled at him in scorn, he stands in a majority, for God and good angels are with him, and greater are they that are for him than all they that be against him!

GOD'S OWNERSHIP OF THE SEA

CHARLES SWAIN

God has given the land to man, but the sea He has reserved to Himself. "The sea is His, and He made it!" He has given man "no inheritance in it, no, not so much as to set his foot upon." If he enters its domain, he enters it as a pilgrim and a stranger. He may pass over it, but he can have no abiding-place in it. He cannot build his house nor so much as pitch his tent upon it. He cannot mark it with his lines, nor subdue it to his uses, nor rear his monuments upon it. It steadfastly refuses to own him as its lord and master. Its depths do not tremble at his coming. Its waters do not flee when he appeareth. All the strength of all his generations is to it as a feather before the whirlwind. All the noise of his commerce, and all the thunder of his navies, it can hush in a moment in the silence of its impenetrable abysses.

Whole armies have gone down into that unfathomable darkness, and not a floating bubble marks the place of their disappearing. If all the populations of the world, from the beginning of time, were cast into its depths, the smooth surface of its oblivion would close over them in an hour; and if all the cities of the earth, and all the structures and monuments ever reared by man, were heaped together over that grave for a tombstone, it would not break the surface of the deep, or lift back their memory to the light of the sun and the breath of the upper air. The sea would roll its billows in derision, a thousand fathoms deep, above the topmost stone of that mighty sepulcher.

The patient earth submits to the rule of man and the mountains bow their rocky heads before the hammer of his power and the blasts of his terrible enginery. The sea cares not for him! Not so much as a single hair's-breadth can its level be lowered or lifted, by all the art, and all the effort, and all enginery, of all the generations of time. He comes and goes upon it, and a moment after it is as if he had never been there. He may engrave his titles upon the mountain-top, and quarry his signature into the foundations of the globe, but he cannot write his name on the sea.

And thus does the sea ever speak to us, to tell us that its builder and maker is God. He hewed its channels in the deep, and drew its barriers upon the sand, and cast its belted waters round the world. He gave the sea its wonderful laws, and armed it with its wonderful powers, and set it upon its wonderful work.

"O'er all its breadth His wisdom walks,
On all its waves His goodness shines."

Let us give thanks, therefore, for the sea! Let us remember Him that gave it such vast dominion, and made it to be not only the dwelling-place of His awful presence, but the beautiful garment of His love and the mighty instrument of His goodness! Let it speak to us of His unfathomable fullness! Let it teach us that He has made nothing in vain.

POMPEII

ANONYMOUS

Roll back the tide of eighteen hundred years. At the foot of the vine-clad Vesuvius stands a royal city. The stately Roman walks its lordly streets, or banquets in the palaces of its splendors. The bustle of busied thousands is there; you may hear it along the thronged quays; it rises from the amphitheater and the forum. It is the home of luxury, of gaiety, and of joy. There togaed royalty drowns itself in dissipation, the lion roars over the martyred Christian, and the bleeding body of the gladiator dies at the beck of applauding spectators. It is a careless, a dreaming, a devoted city. Lo! there is blackness in the horizon, and the earthquake is rioting in the bowels of the mountains! Hark! a roar! a crash! and the very foundations of the eternal hills are belched forth in a sea of fire! Woe for that fated city! The torrent comes surging like the mad ocean! It boils above wall and tower, palace and fountain, and Pompeii is a city of tombs!

Ages roll on. Silence, darkness, and desolation are in the halls of buried grandeur. Lo! other generations live above the dust of long-lost glory and the slumber of the dreamless city is forgotten.

And lo! a voice from Italy! Let the nations harken, for the slumber of ages is broken, and the buried voice of antiquity speaks

again from the gray ruins of Pompeii! Pompeii beholds a resurrection! As summoned by the blast of the first trumpet, she hath shaken from her beauty the ashes of centuries and once more looks forth upon the world sullied and somber, but interesting still. There in their gloomy boldness stand her palaces, but the song of carousal is hushed forever. You may behold the places of her fountains, but you will hear no murmur; they are as the watercourses of the desert. There, too, are her gardens, but the barrenness of long antiquity is theirs. You may stand in her amphitheater and you shall read utter desolation on its bare and dilapidated walls.

Pompeii! moldering relic of a former world! Strange redemption from the sepulcher! How vivid are the classic memories that cluster around thee! Venerable and eternal city! The storied urn to a nation's memory! A disentombed and risen witness for the dead! Every stone of thee is consecrate and immortal! Rome was, Thebes was, Sparta was, thou wast, and art still! No Goth or Vandal thundered at thy gates or reveled in thy spoil. Man marred not thy magnificence. Thou wert scathed by the finger of Him who alone knew the depth of thy violence and crime. Babylon of Italy! thy doom was not revealed to thee. No prophet was there when thy towers were tottering and the ashy darkness obscured thy horizon to construe the warning. The wrath of God was upon thee heavily, in the volcano was the hiding of His power, and, like thine ancient sisters of the plain, thy judgment was sealed in fire.

SCOTLAND

Flagg

Scotland! There is magic in the sound. Statesmen, scholars, divines, heroes, poets! do you want exemplars worthy of study and imitation? Where will you find them brighter than in Scotland? Where can you find them purer than in Scotland? Here, no Solon indulging imagination, has pictured the perfectibility of man; no Lycurgus, viewing him through the medium of human frailty alone, has left for his government an iron code, graven on eternal adamant; no Plato, dreaming in the luxurious gardens of the Academy, has fancied what he should be, and bequeathed a republic of love; but sages, knowing his weakness, have appealed to his understanding, cherished his virtues, and chastised his vices.

Friends of learning! would you do homage at the shrine of literature? Would you visit her clearest founts? Go to Scotland! Are you philosophers, seeking to explore the hidden mysteries of mind? Bend to the genius of Stewart! Student, merchant, or mechanic! do you seek usefulness? Consult the pages of Black and of Adam Smith! Grave barrister! would you know the law, the true, sole expression of the people's will? There stands the mighty Mansfield!

Do we look for high examples of noble daring? Where shall we find them brighter than in Scotland? From the "bonny highland heather" of her lofty summits to the modest lily of the vale, not a flower but has blushed with patriot blood. From the proud foaming crest of the Solway to the calm, polished breast of Loch Katrine, not a river, not a lake, but has swelled with the life-tide of freedom. Would you witness greatness? Contemplate a Wallace and a Bruce! They fought not for honors, for party, for conquest; 'twas for their country and their country's good, religion, law, and liberty.

Would you ask for chivalry, that high and delicate sense of honor, which deems a stain upon one's country as individual disgrace; that moral courage which measures danger and meets it against known odds; that patriot valor which would rather repose on a death-bed of laurels than flourish in wealth and power under the night-shade of despotism? Citizen soldier, turn to Lochiel, the "proud bird of the mountain"! Though pierced with the usurper's arrow, his plumage still shines through the clouds of oppression, lighting to honor all who nobly dare "to do or die." Where, then, can we better look for all that is worthy of honest ambition than to Scotland?

THE MEMORY OF WASHINGTON

EDWARD EVERETT

To us, citizens of America, it belongs above all others to show respect to the memory of Washington by the deference we pay to those maxims of public policy which he has left us in his Farewell Address. Of all the exhortations which it contains I scarce need say to you that none are so anxiously repeated as those which enjoin the preservation of the union of these states.

On this it depends, in the judgment of Washington, whether the people of America shall follow the Old World example and be

broken into a group of independent military powers, wasted by eternal border wars, a custom-house on the bank of every river, a fortress on every frontier hill, a pirate lurking in the recesses of every bay; or whether they shall continue to constitute a federal republic, the most extensive, the most powerful, the most prosperous, in the long line of ages.

No one can read the Farewell Address without feeling that this was the thought and this the care which lay nearest and heaviest upon that noble heart. And if—which Heaven forbid—the day shall ever arrive when his parting counsels on that head shall be forgotten, on that day, come it soon or come it late, it may as mournfully as truly be said that Washington has lived in vain. Then the vessels, as they ascend and descend the Potomac, may toll their bells with new significance as they pass Mount Vernon; they will strike the requiem of constitutional liberty for us, for all nations.

But it cannot, shall not be: this great woe to our beloved country, this catastrophe for the cause of national freedom, this grievous calamity for the whole civilized world—it cannot, shall not be. No, by the glorious 19th of April, 1775! No, by the precious blood of Bunker Hill, of Princeton, of Saratoga, of King's Mountain, of Yorktown! No, by the undying spirit of '76! No, by the sacred dust enshrined at Mount Vernon! No, by the dear immortal memory of Washington, that sorrow and shame shall never be! Washington in the flesh is taken from us, but his memory remains, and let us cling to his memory. Let us make a national festival and holiday of his birthday; and ever as it returns let us remember that while we celebrate the great anniversary our fellow-citizens on the Hudson, on the Potomac, from the Southern plains to the Western lakes, are engaged in the same offices of gratitude and love. Nor we, nor they alone; beyond the Ohio, beyond the Mississippi, along that stupendous trail of immigration from East to West, which, bursting into states as it moves westward, is swarming through the portals of the Rocky Mountains and winding down their slopes, the name and the memory of Washington on that gracious night will travel with the silver queen of heaven, through sixty degrees of longitude, nor part company with her till she walks in her brightness through the Golden Gate of California and passes serenely on to hold midnight court with her Australian stars. There and there only, in barbarous archipelagoes, as yet untrodden by civilized man, the name of Washington is unknown; and there, too, when they swarm with enlightened millions, new honors shall be paid with ours to his memory.

LOVE OF JUSTICE

THEODORE PARKER

One raw morning in spring Hancock and Adams, the Moses and Aaron of that great deliverance, were both at Lexington. They had "obstructed an officer" with brave words. British soldiers, a thousand strong, came to seize them and carry them overseas for trial, and so nip the bud of freedom auspiciously opening in that early spring. The town militia came together before daylight "for training." A tall man, with a large head and a high, wide brow, their captain, one who had "seen service," marshaled them into line, numbering but seventy, and bade "every man load his piece with powder and ball." "I will order the first man shot that runs away," said he, when some faltered. "Don't fire unless fired upon; but if they want to have a war, let it begin here."

Gentlemen, you know what followed. Those farmers and mechanics "fired the shot heard round the world." A little monument covers the bones of such as before had pledged their fortune and their sacred honor to the freedom of America, and that day gave it also their lives. I was born in that little town and bred up amid the memories of that day. When a boy my mother lifted me up on Sunday in her religious, patriotic arms, and held me while I read the first monumental line I ever saw, "Sacred to Liberty and the Rights of Mankind." Since then I have studied the memorial marbles of Greece and Rome in many an ancient town, nay, on Egyptian obelisks have read what was written before the Eternal roused up Moses to lead Israel out of Egypt, but no chiseled stone ever stirred me to such emotion as these rustic names of men who fell "In the sacred cause of God and their country."

Gentlemen, the spirit of liberty, the love of justice was early fanned into a flame in my boyish heart. That monument covers the bones of my own kinsfolk. It was their blood which reddened the long green grass at Lexington. It was my own name which stands chiseled on that stone. The tall captain who marshaled his fellow-farmers and mechanics into stern array, and spoke such brave and dangerous words as opened the war of American Independence, the last to leave the field, was my father's father. I learned to read out of his Bible; and with a musket he that day captured from the foe I learned also another religious lesson, that "rebellion to tyrants is obedience to God." I keep them both, "sacred to liberty and the rights of mankind," to use them both "in the sacred cause of God and my country."

SELECTIONS

THE DIGNITY OF LABOR

HALL

The dignity of labor! Consider its achievements. Dismayed by no difficulty, shrinking from no exertion, exhausted by no struggle, ever eager for renewed efforts, in its persevering promotion of human happiness, "clamorous labor knocks with its hundred hands at the golden gate of the morning," obtaining each day fresh benefactions for the world! Labor clears the forest and drains the morass and makes "the wilderness rejoice and blossom as the rose." Labor drives the plow, scatters the seeds, reaps the harvest, grinds the corn, and converts it into bread, the staff of life. Labor gathers the gossamer web of the caterpillar, the cotton from the field, the fleece from the flock, and weaves it into raiment, soft and warm and beautiful—the purple robe of the prince and the gray gown of the peasant being alike its handiwork. Labor molds the brick, and splits the slate, and quarries the stone, and shapes the column, and rears not only the humble cottage, but the gorgeous palace, the tapering spire, and the stately dome. Labor, diving deep into the solid earth, brings up its long-hidden stores of coal to feed ten thousand furnaces, and in millions of habitations to defy the winter's cold. Labor explores the rich veins of deeply buried rocks, extracting the gold and silver, the copper and tin. Labor melts the iron and molds it into a thousand shapes for use or ornament, from the massive pillar to the tiniest needle, from the ponderous anchor to the wire gauze. Labor hews down the gnarled oak, and shapes the timber, and builds the ship, and guides it over the deep, plunging through the billows and wrestling with the tempest, to bear to our shores the produce of every clime. Labor, laughing at difficulties, spans majestic rivers, carries viaducts over marshy swamps, suspends bridges over deep ravines, pierces the solid mountain with its dark tunnel, blasting rocks and filling hollows, and, while linking together, with its iron but loving grasp, all nations of the earth, verifying in a literal sense the ancient prophecy, "Every valley shall be exalted, and every mountain and hill shall be brought low!" Labor draws forth its delicate iron thread, and, stretching it from city to city, from province to province, through mountains and beneath the sea, realizes more than fancy ever fabled while it constructs a chariot on which speech may outstrip the wind, for the telegraph flies as rapidly as thought itself. Labor, a might magician, walks forth into a region uninhabited and waste. He looks earnestly at the scene so quiet in its desolation, then, waving his wonder-working wand, those dreary

valleys smile with golden harvests, the furnace blazes, the anvil rings, the busy wheel whirls around, the town appears. The mart of commerce, the hall of science, the temple of religion, rear their lofty fronts. A forest of masts, gay with varied pennons, rises from the harbor; representatives of far-off regions make it their resort. Science enlists the elements of earth and heaven in its service. Art, awakening, clothes its strength with beauty. Civilization smiles, Liberty is glad, Humanity rejoices, Piety exults, for the voice of Industry and Gladness is heard in the land.

PUBLIC OPINION

Canon Farrar

Public opinion is a grand power. It is a mighty engine for good, if we can array it on our side. He who despises it must be either more or less than man; he must be puffed up by a conceit which mars his usefulness or he must be too abject to be reached by scorn. He, therefore, that affects to despise public opinion stands self-condemned. But yet public opinion has many a time been arrayed on the side of wrong, and he who is not afraid to brave it in defense of righteousness, he who, in a cause which he knows to be good, but which his fellow-men do not yet understand, is willing to be ranked among idiots and fools, he is a partaker with all those who, through faith and patience, have inherited the promises.

It was thus—it was for the cause of scientific truth—that Roger Bacon bore his long imprisonment, and Galileo sat contented in his cell. It was thus—it was for the cause of religious truth—that Luther stood undaunted before kings. It was thus that, to wake the base slumbers of a greedy age, Wesley and Whitefield were content to

> "Stand pilloried on Infamy's high stage,
> And bear the pelting scorn of half an age."

It was thus that Wilberforce faced in Parliament the sneers and rage of wealthy slave-owners. It was thus, "in the teeth of clinched antagonisms," that education was established, that missions were founded, that the cause of religious liberty was won.

The persecuted object of to-day is the saint and exemplar of to-morrow. St. John enters the thronged streets of the capital of Asia as a despised Galilean and an unnoticed exile, but when genera-

tions have passed away it is still his name which clings to its indistinguishable ruins. St. Paul stands in his ragged gabardine, too mean for Gallio's supreme contempt, but to-day the cathedral dedicated to his honor towers over the vast imperial city where the name of Gallio is not much heard. Says a great orator, "Count we over the chosen heroes of this earth, and I will show you the men who stood alone, while those for whom they toiled and agonized poured on them contumely and scorn." They were glorious iconoclasts sent out to break down the Dagons worshiped by their fathers. The very martyrs of yesterday who were hooted at, whom the mob reviled and expatriated—to-day the children of the very generation who mobbed and reviled them are gathering up their scattered ashes to deposit in the golden urn of their nation's history.

INDEX OF TOPICS

A

Academic mode, the, 67.
Accentuation, 217.
Acting defined, 46.
Acting and conventions, 51.
Action, 46.
Adolescence, 30.
Advocate *vs.* Academician, 321.
Æsthetics of Motion, The, Browne, 95.
Analysis of phases of speech, 7.
Analyzing logical content, 311.
Animals and speech habits, 15.
Applied logic as speech-training, 25.
Articulation as tone, 172.
Articulation, drill in, 295.
Aspirate Quality, 175.
Audiences and occasions, 327.
Automatic control, benefits of, 151.
Awkwardness, cure for, 100.

B

Balanced emphasis, 313.
Bautain, Abbé, quoted, 123.
Bodily alertness and the observer, 91–92.
Bodily alertness as an aid to speaking, 89.
Bodily defects, list of, 34.
Bodily ease and adolescence, 31.
Breath control, 159.
Breathing, 158.
Broken rate, 214.
Browne, G. H., quoted, 95.

C

Carrying the Meaning, 284.
"*Carrying Thought*," 59, 61.
Carus, P., quoted, 26.
Centering, 272.
Children's actions as emotion, 90.
Children from five to twelve, method of training, 29.
Children under five years, method of training, 28.
Clenched Fist, The, 133.
Climax, 315.
Common reading defined, 41.
Communication and exhibition, 47.
Communicative mood, the, 258.
Communicativeness, a measure of, 59.
Compound stress, 210.
Concluding cadences, emphasis in, 316.
Conscious criticism, 150.
Contrast, emphasis of, 315.
Conventionalized sound, 15.
Conversation as norm, 39.
Conversational mode compared, 63.
Conversational mode described, 70–72.
Conversational Mode, The, 55.
Coördination, 124.
Corollaries on gesturing, 137–138.
Criticism, 299.
Criticism of tone, 304–305.
Culture levels, 325.

D

Dangers in imitation, 309.
Declamatory style, 270.
Defective control, cure for, 149.
Defective voice, danger of, 144–145.
Degrees of force, 183.
Demand, the, 261.
Details, Getting the, 276.
Development order, action, 126.

Development order, voice, 153.
Drill in pronunciation, 292.

E

Earnestness, 258.
Earnestness in action, 128.
Ease and rhythm in breathing, 160.
Ease *vs.* Strength, 99.
Effusive form, 194.
Elements of sound, 153.
Elements of sound as physical properties, 156.
Emotionality, cure for, 106.
Emotion and bodily activity, 84.
Emphasis, 310.
Emphasis for logical meaning, 312.
Esthetics of speaking 323.

F

Face, the, in gesture, 135.
Familiarity and directness, 57.
Final stress, 210.
FINDING THE MEANING, 258.
Finding the meaning for reading, 273.
Five stages of speech science, 9.
FORCE, 183.
Force and physical condition, 188.
Force and total reaction, 184.
Form, 194.
"Form" in action; athletic form, 127.
Four phases of speech, 3.
Full measure of success, 331.
Fulton and *Trueblood* quoted, 162, 194.
Fundamental Laws of Human Behavior, *Meyer* quoted, 95.

G

General law for vocal analysis, 305.
Gesture, 123.
Gesture, phases of, 136.
Grace and awkwardness, 95.
Grace and normality, 97.
Guttural quality, 177.

H

Hands, position in gesture, 132–133.
Head in gesture, 135.

I

Imitation, consciously used, 18.
Imitation, importance of, 16.
Imitation, substitutive in spectator, 96.
Impersonation defined, 44.
Implication, emphasis for, 315.
Impromptu method of speaking, 265.
Index, hand, 133.
Inflection, 232.
Informal public address defined, 39.
Insinuation, emphasis for, 315.
Instinct and speech, 19.
Interest, 334.
Interpretation defined, 42.

J

Judd, C. H., quoted, 13, 23, 85.

K

Key, 254.
Kinds of *reading*, 41.
Kinds of *slide*, 233.
Kinds of *speaking*, 39.

L

Learning process and success, 285.
LEARNING PROCESS, THE, AND SPEECH, 12.
Learning process reviewed, 284.
Listeners, effect of sitting, 88

M

Manners and morals, 318.
Manners and the audience, 323.

Median stress, 211.
Melody, 255.
Memorized speech, the, 269.
Memoriter method, 269.
Memorizing, how done, 270.
Mental weakness and speech, 33.
Metaphysics, Bowne quoted, 60.
Methods of preparing a speech, 265.
Meyer, Max, quoted, 95.

N

Nasal quality, 174.
"*Naturalness*" defined, 56.
Need of variety, 306.
Negativism, cure for, 107.
New Idea versus Repeated, emphasis, 313.
Norlie, O. M., cited, 274.
Normal quality, 174.

O

Objective thought, 299–301.
Occasions and manners, 318.
Open throat, the, 164.
Oral coherence, 117.
Oral quality, 174.
Oratory defined, 40.
Origin of speech, the, 12.
Orotund quality, 176.
Outlines, types of, 75–82.

P

Pantomime, 47.
Paragraph outline, 82, 263.
Paraphrasing, 276.
Pause, 219.
Pectoral quality, 176.
Perspective, getting the, 274.
Phrasing, 222.
PITCH, 230.
Poverty of intellect, effects of, 22.
Preparation for speaking, 259.
Principles of Expressive Reading, Norlie, cited, 274.
Prompt appeal of action, the, 85.
Prone hand, 133.
Pronunciation, drill in, 292.
Pronunciation, lists for, 297–298.
Proposition, the, for speech-planning, 262.
Puberty and speech-training, 30.
Public manner as idealization, 69.
Punctuation and phrasing, 222.
Punctuation, speech, 116.
Purity of tone, 162.

Q

QUALITY, 158.
Qualities of the voice, 173.
Quantity, 216.

R

Radical stress, 210.
Random movements and the learning process, 14.
Range of gesture, 130.
Range of slide, 240.
Range of touch, 186.
Rate, 215.
Reading, kinds of, 41.
Re-education in speech, 35.
Refinement as discrimination, 324.
Repressions, occasions for, 319.
Resonance, 168.
Romanes, G. J., cited, 15, 26, 93.

S

Sedentary listeners, 93.
Self-criticism, value of, 297.
Slang as inflection, 22.
Slides, kinds of, 233.
Social ease and adolescence, 31.
Sound waves and voice, 143.
Speaker's *purpose*, 260.
Speaking, kinds of, 39.
Speech always learned, 13.
SPEECH AND THE LEARNING PROCESS, 12.
Speech notes *vs.* notes of song, 241.
Speech not instinctive, 19.
Speech rhythm, 222.
Speech shorthand and thought, 27.

SPOKEN WORD, THE, 1.
STANDARDS OF EFFECTIVENESS IN SPEAKING, 318.
Steadiness of tone, 165.
Step, the, 248.
Strength and ease, 99.
Stress, 210.
Subjective thought, 301–304.
Summary of learning process, 36.
Supine hand, 132.

T

Thorough stress, 211.
Thought and meaning, 60.
Thought dependent upon speech, 25–26.
Thought-training and speech, 25.
TIME, 213.
Time and the body, 213.
Tone-copying, 278.
Tone-placing, 170.
Training as delicacy, 326.
Training for movement, 119.
Training for touch, 190.
Types of speech, 38.

V

Value of drill, 288.
Variety as basis of interest, 332–334.
Variety of pitch, 231.
Voice and bodily condition, 147.
VOICE IN SPEECH, THE, 143.

W

Wakefulness and audience, 330.
Watson, J. B., quoted, 16, 17, 84.
Weight of body, how placed, 109.
"Whole" method of memorizing, 291.
Written style *vs.* spoken, 49.

INDEX OF SELECTIONS

Abou Ben Adhem, 227.
Alla for Rosa, 354.
Annabel Lee, 196.
Apology for Idlers, 224.
As You Like It, 244.
At His Brother's Tomb, 251.

Banks o' Doon, The, 255.
Blindness, On His, 228.
Blow, Bugle, Blow, 248.
Break, Break, Break, 236.
Bridge of Sighs, The, 242.

Chapman's Homer, 251.
Childe Harold, 252.
Chiquita, 353.
Closing Year, The, 252.
Como, 340.
Courtin', The, 349.
Crossing the Bar, 179.
Cupid Swallowed, 225.
Curfew, 192.

Daniel O'Connell, Eulogy on, 364.
Death-bed, The, 246.
Dignity of Labor, The, 375.

Evangeline on the Prairie, 181.

Fame of Abraham Lincoln, The, 356.
Flower in the Crannied Wall, 228.

God's Ownership of the Sea, 369.
Grattan's Reply, 205.

Hamlet to the Players, 244.
Hero as Poet, The, 242.
Hofer's Defense, 200.
Homes of the People, The, 361.

Impeachment of Hastings, 199.
Invictus, 246.
Irish Aliens, 366.

Jim Bludsoe, 343.
John Anderson, My Jo, 180.

Last Leaf, The, 337.
Lochinvar, 201.
Loon, The, 343.
Lorenzo to Jessica, 253.
Lost Arts, The, 256.
Lost Chord, The, 182.
Love of Justice, The, 374.

Macbeth, 254.
Marmion's Defiance, 207.
Maud, 228.
Message to Garcia, A, 363.
Milton, Thou Shouldst Be with Us, 257.
Minister's Blunder, The, 355.
Mr. Dooley on the Grip, 345.
Mrs. Battle on Whist, 234.
Murder of Lovejoy, The, 359.
Musical Instrument, A, 339.

New England Weather, 347.
Night Hath a Thousand Eyes, The, 181.

O Captain, My Captain, 192.
Ocean, The, 195.

Petition to Time, A, 180.
Piece of Chalk, On a, 243.
Pillar of the Cloud, The, 247.
Psalm XXIV, 197.
Psalm XCV, 253.
Psalm CIII, 191.

Public Opinion, 376.
Put the Flag on the Firing-line, 204.

Rainy Day, The, 196.
Recessional, 178.
Requiem, 241.
Revolutionary Rising, The, 225.
"Roll On," 252.
Romeo and Juliet, 197.

Sands of Dee, The, 336.
Scholar in the Republic, The, 357.
Scotland, 371.
She Was a Phantom of Delight, 229.
Shylock to Antonio, 207.
Similar Case, A, 352.
Song, 245.
Tempest, The, 248.
Three Fishers, The, 337.
To Celia, 335.
Typical American, The, 202.

Universities and the Masses, 362.

Vision of War, A, 198.

Warren's Address, 208.
War with Germany, 203.
War with Mexico, 358.
What Is a Minority? 368.
William Tell, 209.
Wind among the Roses, 227.
Wolf Cry, The, 343.
World Is Too Much with Us, The, 257.

INDEX OF AUTHORS

Anonymous, 227, 352, 356, 362, 370.

Bible, The, 191, 197, 253.
Bourdalon, 181.
Browning, E. B., 339.
Burke, 199.
Burns, 180, 255, 335.
Byron, 195, 252.

Carlyle, 242.
Clemens (Twain), 347, 355.
Corwin, 358.

Daly, 354.
Dunne, F. P., 345.

Everett, 372.

Farrar, 376.
Flagg, 371.

Gough, 368.
Grady, 202, 361.
Grattan, 205.

Hall, 375.
Harte, Bret, 353.
Hay, 343.
Henley, 246.
Hofer, 200.
Holmes, 337.
Hood, 242, 246.
Hubbard, 363.
Hunt, 225, 227.

Jonson, 335.

Keats, 251.
Kingsley, 336, 337.
Kipling, 178.
Knowles, 209.

Lamb, 234.
Longfellow, 181, 192, 196.
Lowell, 349.

Miller, 340.
Milton, 228.

Newman, 247.

Parker, 374.
Phillips, 256, 357, 359, 364.
Pierpont, 208.
Poe, 196.
Prentice, 252.
Procter, Adelaide, 182.
Procter, B. W., 180.

Reed, 225.
Roosevelt, 204.
Rossetti, 245.

Sarett, 343.
Scott, 201, 207.
Shakespeare, 197, 207, 244, 248, 253, 254.
Shiel, 366.
Stevenson, 224, 241.
Swain, 369.

Tennyson, 179, 228, 236, 248.
Twain (Clemens), 347, 355.

Whitman, 192.
Wilson, 203.
Wordsworth, 229, 257.

THE END

Date Due

My 8 '41
(Beeners)
Speech
RESERVE

PN4121 .W91
The fundamentals of speech,
Princeton Theological Seminary–Speer Library
1 1012 00027 9143